

START TODAY

HARDCORE FANZINE

ISSUE #8



**JUDGE
BEWARE
STICK TOGETHER
EARTH CRISIS
ONE UP
PEACE
YOUTH OF TODAY**

When I did the first issue of Start Today back in 2001, I never imagined I would still be doing it in 2013. I tried to do one a year, but over the last few years, the gap between issues began to grow. It got harder and harder to find a place to print them for a reasonable cost, and it seemed like the interest was no longer there. For the most part, print is dead. As a result, I decided I would do the zine as a PDF. Feel free to print out your own copy. If you want it as a jpeg, email me and I will hook you up with the files. I don't see many zines anymore, especially at shows. Most of the ones I see are full of inside jokes and there is very little attention to the layout and quality. It takes me a long time to do an issue of Start Today. I want to be sure the zine is relevant. I begin with gathering photos and planning who I want to talk to. I do the layouts with nothing more than scissors and double sided tape. I'm sure I could do it on a computer, but to me, that would take away the fun. Sometimes I feel out of touch with current hardcore and the trends that go along with it, but then I will hear some new bands that get me excited. There are a lot of great bands right now like Mindset, Ancient Heads, World War 4, Rival Mob, and Caught in a Crowd just to name a few I am into. I want to thank those bands for motivating me to push through this issue. I put my heart into making these, and I sincerely hope you enjoy it and take something from it. Questions, comments, opinions, and record trades email me at starttodayzine@hotmail.com

TIMES ARE HARD IT'S TRUE- I'LL COPE



BUT IT WON'T GET ME DOWN CAUSE I GOT HIGH HOPES



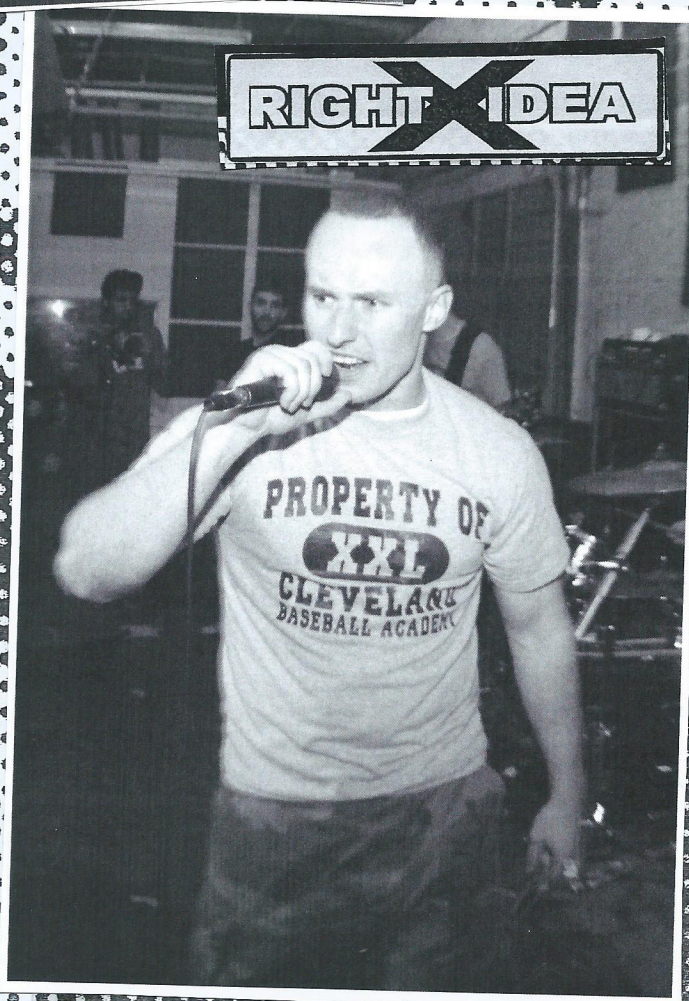
OUTLAST



Free Spirit



REVEAL
THE TRUTH



RIGHT X IDEA

PEACE



PEACE

PEACE

Anyone who has read any previous issues of Start Today know my love of The First Step. I hated seeing them break up, but I understood. I got excited when I heard Stephen was singing for a new band called Peace. They were playing an amazing show in Philly right around the time their 7" came out, so I made the drive out to see them. I was not disappointed at all and quickly fell in love with the 7". When I was coming up with ideas for the new issue, I emailed Stephen to see if he would do a short interview. I've known him for a very long time, so I wanted this to be a little different of an interview. We talked a little about the end of The First Step and I wanted to know what was behind some of the songs on the record. His answers gave me way more than I was hoping for. I was really into what he had to say, and I hope you are too.



The First Step was a popular and influential band, and meant a lot to a lot of people. Was it tough to say goodbye?

Stephen: Yes it was hard because not only was TFS something that I loved and had a hand in building it was almost a representation of my growing up. TFS had been a constant through so many periods in my life that it felt like saying good bye to an old friend. Being that the dudes in TFS were all spread out throughout the USA, I knew that seeing them would become more difficult; we would no longer have people foot the bill so we all could hang out together! Despite all this in a way it was also easy to say goodbye. Or maybe I should say it felt "natural". Things begin and end and it was time for TFS to end. I think the band existed for a perfect amount of time and although it's always going to be hard to let go of something, it is just a part of life and the more we fight it the more we hurt.

That being said, was it difficult or awkward to get on stage for a different band?

Stephen: It was awkward because I was so used to turning around and seeing Aaron, Fred, Greg and Aram on stage with me was strange. It wasn't "bad" it was just a reminder that although it may have felt familiar in a sense it was something different and it was, to some degree, on my own. I had to rely on myself and present more than I could rest on my past.



**WE
CAN
HEAL
WE
CAN
CHANGE**

I know you went through some pretty heavy stuff a few years ago. The Peace record seems extremely personal. Were these songs written during that period, or after you reflected on the situation?

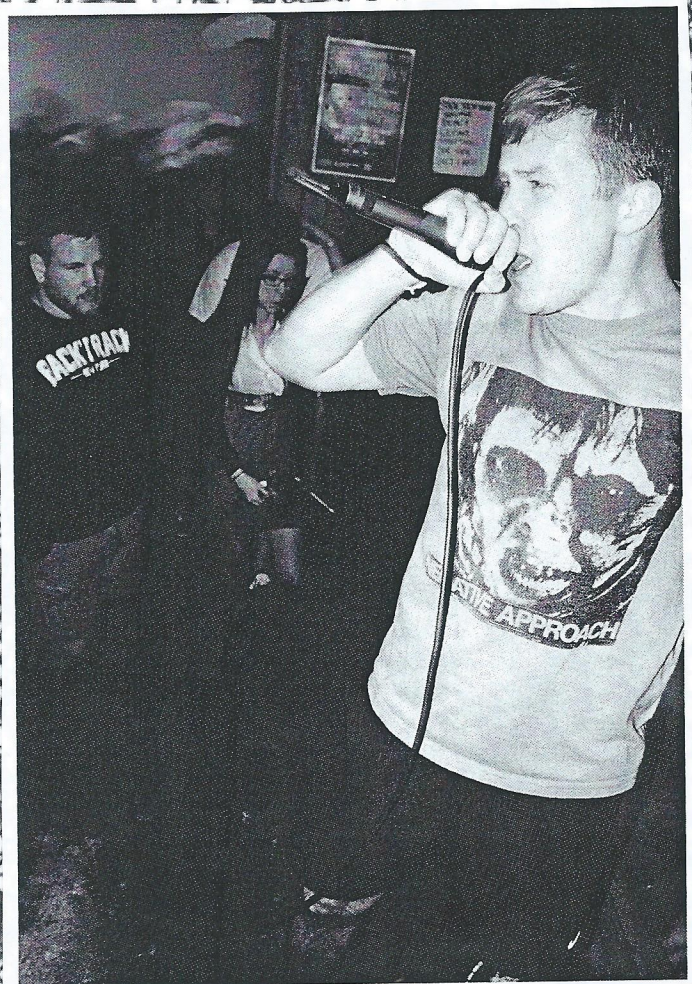
Stephen: It was a more personal record because that's more where my head was at during that time period. I had also never approached a band before as being the driving force so it was only natural that Peace would be more of a representation of me. I wrote the lyrics to most of the songs during that time or at least had the majority of them done but since the record wasn't recorded right away I was able to reflect back on how I saw things, what I had learned since then and I had a chance to ask myself if these words represented my thoughts and feelings. It was such a different experience working on lyrics on my own because I was always a person who likes to share his ideas and especially talk about them. That was always very helpful for me but with Peace I didn't do that.

In Nothing is Broken, are those lyrics aimed at someone, or are you just kind of talking to yourself?

Stephen: It was really about two different people with similar experiences. My friend Pat lost his father very unexpectedly and around the same time a student of mine, Jose, woke up one morning to find that his mother had hung herself in the stairwell in his apartment. I spent time talking with both of them and listening but I felt pretty powerless and it seems to be in my nature to want to "do something", maybe that is impatience or something. But while things unfolded for both of them I knew that I may not be able to fix anything for them but I could write a song about what had happened and make it almost a mantra for them or a prayer. Anytime I think about that song or sing it I think about them. I have no illusions that this song did anything for either of them but if nothing else it reminds me of how important it is for me to have compassion for those around me.

Be Here Now, seems like a song about no longer looking back, longing for the days, rather acknowledging that good times and memories are happening right now and not to let it pass you by.

Stephen: Yeah I would agree with that for the most part. I would add though that I wanted to acknowledge with "Be Here Now" that there is nothing wrong with the past or thinking about it or dreaming about the future but it's when those thoughts make it hard for you to be in the present then there is something to that. I think I started to see in myself and so many of the people around me talk about, think about and idolize the past that we almost took the present moment for granted. I got pretty tired of people acting like the brilliant musicians, bands or people of the past where the end. I want to make everything I do now something powerful or at least have that aspiration. I think as a teacher that though process might be a bit more available to me because you have a month or two during the summer where you may be still hung up on the successes or failures of the previous year but really you can only learn from that group of kids, relax for a second and the next group of kids is coming into the building. So much of that song comes from reflecting on what I have seen as a teacher and how I can be the person that changes that kid's life but only if I am in the moment.





I SUFFER TO OWN AND CONTROL TRY OUR BEST TO POSSESS BUT WHY

Free- getting out of a rut and stop making excuses?

Stephen: Stop making excuses. Freedom is such a touchy subject, especially here in the USA because we have so much many more personal liberties than many places in the world. I don't want anyone to think that I was in any way belittling the struggle for basic freedom that many people face. This song is really focused on the mental aspect of freedom where we are only as free or tied down as we accept. I have taken a little flak for this but I do believe it to be true: we are as free as we allow ourselves to be. As with all aspects of life there are choices and consequences but to say that someone actually has power over you, is just false. I say this as much to myself because I have set up parameters for myself and what I can do and can't do but truthfully the choice is mine and the consequences are mine.

Is it hard for you to balance this band with other adult obligations like work, personal interests, etc. There comes a point when your life can no longer be hardcore 24/7.

Stephen: Balancing life is always hard, you know how it is. I guess as you get older your priorities often change and mine most certainly have. I really have no interest in being hardcore 24/7. I don't think there is anything wrong with that but there are many things and people in life that I want to be a part of and I am just not willing to sacrifice those for hardcore like I used to. I do firmly believe that when I was fully engrossed in all things hardcore I learned so much about myself and life; I was able to develop a great foundation if you will. But I feel like now I am really building on that foundation, and that feels good to me. I think so often I thought, as a kid, that people who got older and weren't as into the scene as I was at the time were kind of lame or whatever. The way I look at hardcore as a force to help change a person, and eventually the world, for the better has only made it clearer that being exposed to good ideas is a start but not enough. For me we have to take it further and being that I can't do it all in a 24 hour period some things have to slide so for me it's going to shows or being as involved in hardcore. It doesn't bother me though, cause I feel like I am exactly where I was meant to be in life.

What about getting together to write songs and play shows. I know the band is spread out all over the east coast. Is Peace more of a project band?

Stephen: We just do it when we do it. Some people call it a project band but it's just a band structured for what makes sense to all the guys involved. Nobody is in a place to do a full time band because dudes either work full time or have other full time bands. So Peace is not super active but it's not a lazy minded band.

What did you do in the time between The First Step and Peace.

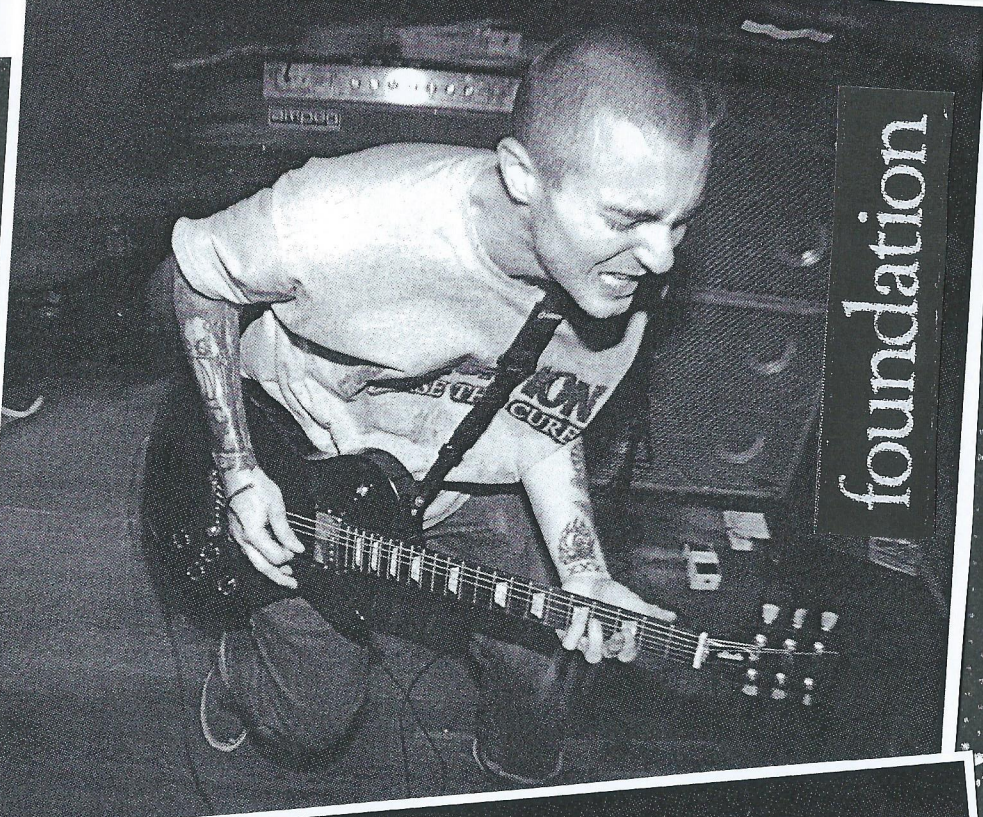
Stephen: I surfed a lot, taught school, hung out with friends, read and moved to Baltimore. It was a time of constant change which usually freaks me out but it was good too because it forced me out of my comfort zone and confront myself. That's a hard thing for me to do but always a good thing.

Tell me about Clear.

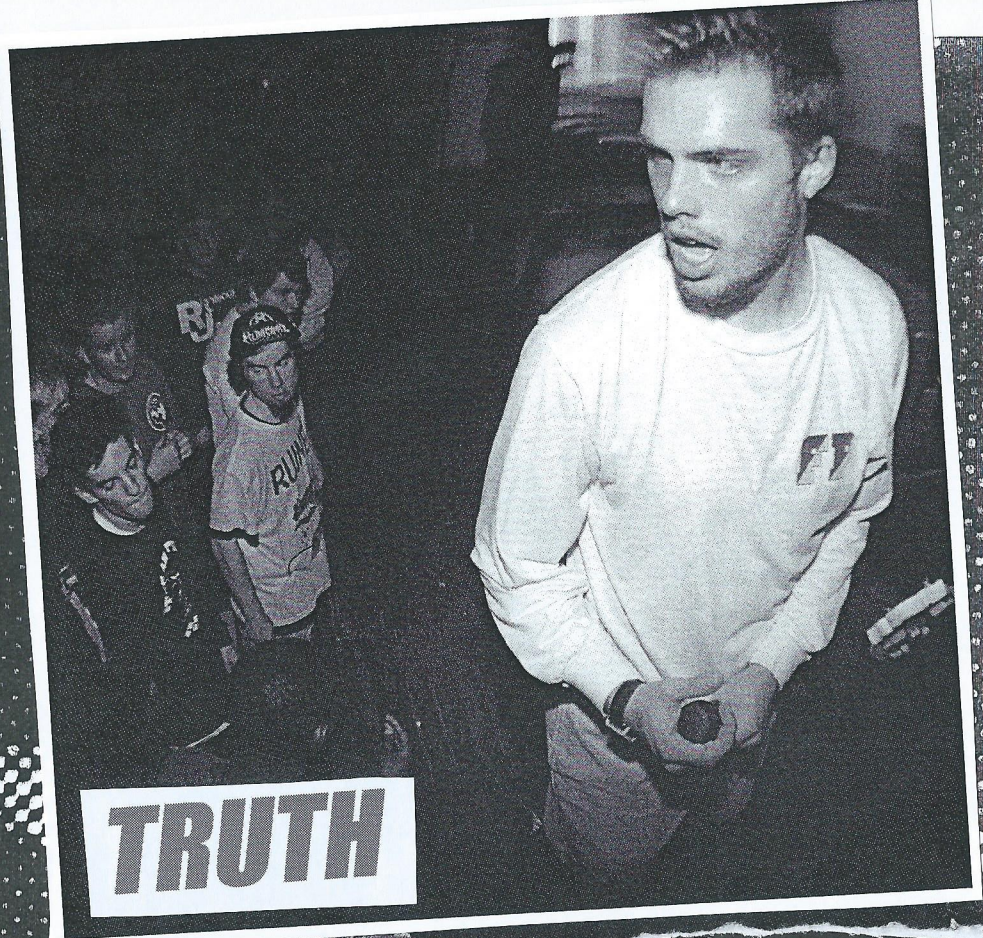
Stephen: Clear is a band I play bass in with Pat Flynn singing, Austin Stemper and Trevor Vaughn on guitars and Kenny Fontaine on drums. It's a bad ass hardcore band, I think. Much like Peace we play, write and record when we can.

Future plans for Peace?

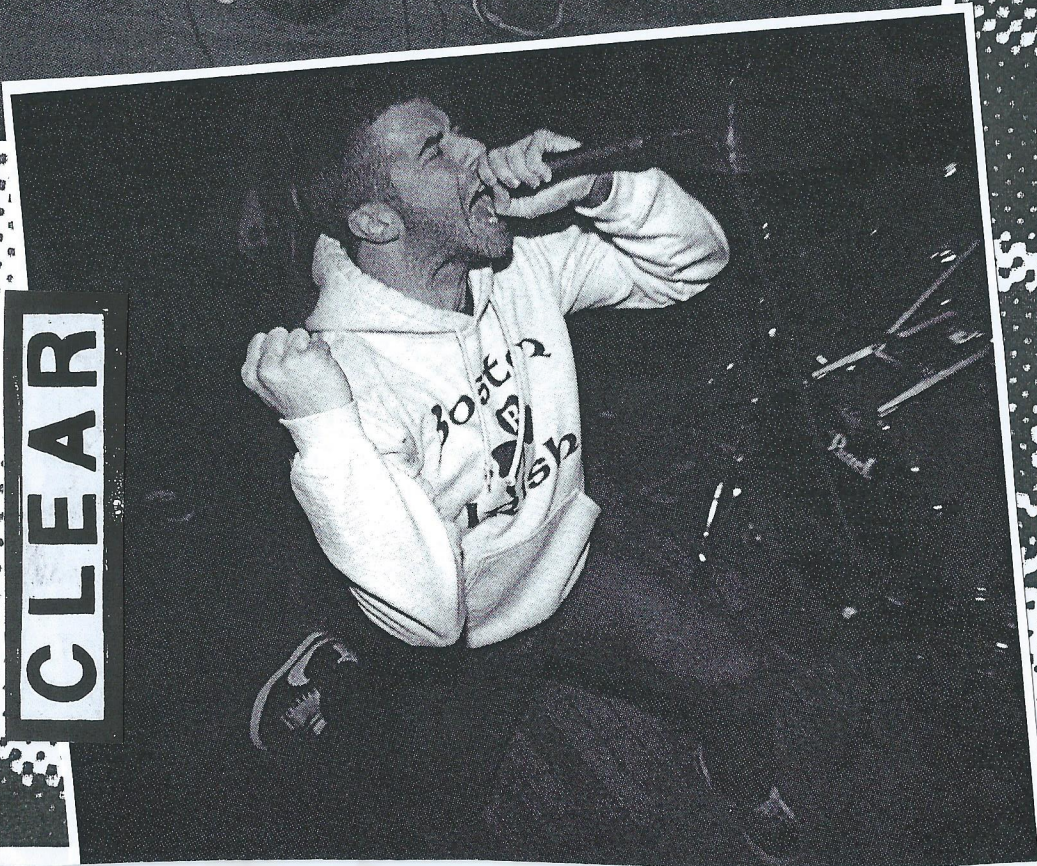
Stephen: There are none! The future is wide open man!



foundation



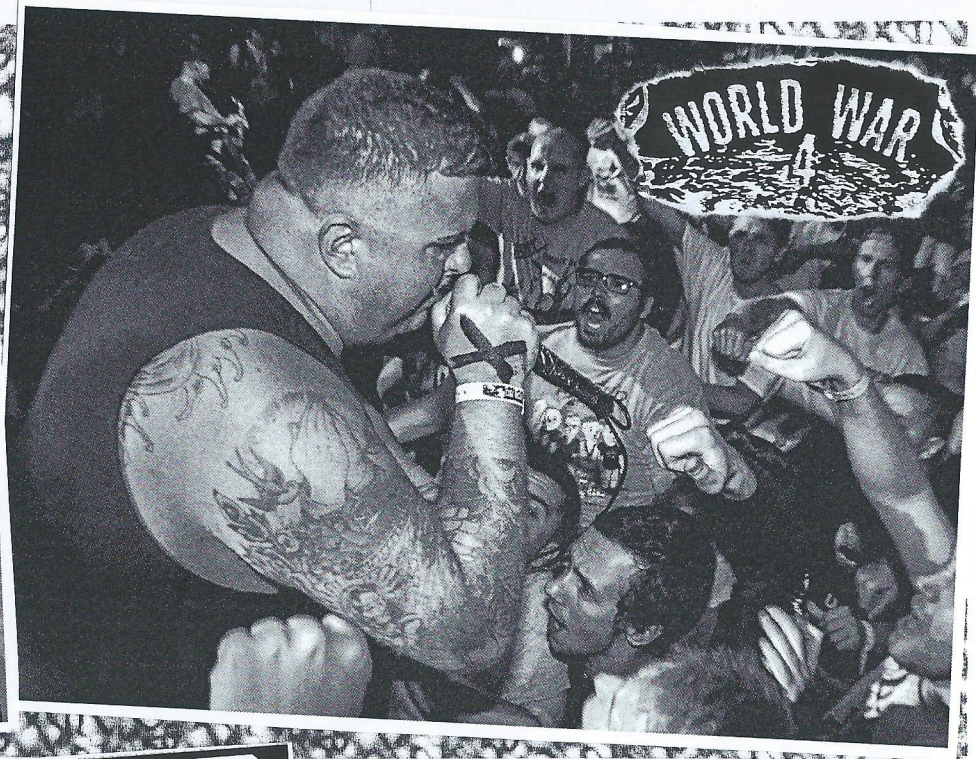
TRUTH



CLEAR



MENTAL



ONE UP



I moved to Philly in February, 2001. At the time, I didn't know anyone and sent an email to the band Go Time and Cut the Tension fanzine to find out some places to go and things to do. Greg was nice enough to reply from the Go Time email and Donny quickly got back to me about his zine. I became friends with them shortly after by hanging out at shows at the Killtime and Rotunda. Donny and I would screen Cut the Tension shirts in my basement and he inspired me to do this zine. Not long after we were printing shirts, Donny told me about this band he was going to do with Greg and a few guys from Straight to the Point called One Up. 10 years ago, I did a One Up interview for Start Today #3. I met up with Greg at the park across from where Gianna's Grill was on 6th Street in Philly. We talked about the core, the edge, and life. When I was coming up with ideas for this new issue, I thought it would be fun to do a follow up/retrospective interview with Greg. I later sent most of the same questions to Donny, to get his perspective of his time with One Up.

ONE UP

IT'S TIME TO BELIEVE

Have you been able to stay close with the rest of the band?

I have. Some more than others. One thing that's great about the way the band ended was that we ended it as friends. I have the most frequent contact with Jude and Donny. I hear from Fidge on occasion as well. In fact, he just messaged me the other day to wish me a happy birthday. I haven't heard from Brian in quite some time, but I hope he's doing well.



Do you still spend your days thinking straight?

That's a funny question. At first my answer was going to be "OF COURSE! I'm 32 years old and I'm still straight edge". But then when I read the question at face value I realize that straight edge not something I think about very often. I definitely thought about it a lot while One Up was active, since it was obviously a big part of the band. But now that I'm basically a working stiff, the only time I really think about it is when I'm turning down an offer to go to happy hour or something. I'm definitely glad that I was exposed to straight edge at such a young age and made the choice to live clean, though. I also am still more prone to check out a hardcore band when I hear that they're a straight edge band. It's something that's ingrained in me and I don't see that ever changing.

What do you feel was One Up's greatest accomplishment?

In general, getting to tour the full U.S. twice. Prior to the band I'd never really been outside the Mid-Atlantic region apart from one family vacation to North Carolina the summer before high school. I never kept a full tally but I got to play shows in more than half of the states in the country, which is pretty cool.

Musically it's "The More Things Change" EP, through and through. I just think that was One Up at our best, musically/lyrically/recording wise. It is the only record of ours I can listen to and not cringe. It's the one I'll play for people when I want to say "hey, I was cool at one point and was in kinda a cool band. Kinda." haha

But in reality, I'm proud of the everything we did. I genuinely think we were a good band. Maybe even a great one. I think we were actually a lot better than we got credit for, and not even because of my contribution. Donny and Jude are both extremely underrated as musicians. Being able to share a stage with those guys was truly an honor. It's no coincidence that both bands they did together after One Up (Crumbler and Quiet Arcs) are so good. Those guys know how to play guitar and they know how to write great songs. Donny's work ethic used to drive me crazy but if it wasn't for him, One Up would have never left Jude's parents basement.

Is there something you wish you would have done with One Up?

There are two things. First and foremost is that I wish we could have gone overseas to play. So many of our friends have been able to go to Europe, Australia, Japan, etc. all just by playing hardcore. I wish I could've had a chance to do that as well.

The other thing is that I wish we could have recorded a full length LP. We had three songs written for the LP, if I recall correctly. Two of them were on that four song CD we gave out to friends and labels in early 2005. The third song we played at Posi Fest 2005 and the last show, I think. I'm not sure. I know that it actually started as an intro we would play on one of the winter tours but turned into a full song later on. I really wish we could've recorded that one because it was my favorite of the three. Maybe one day Bottled Up Records will have the money to do a One Up discography and we can record that last song like how they did for that Insted discography a few years back. hahaha

Were you psyched to record at Atomic Studios?

Absolutely. Dean Baltulonis was so great to work with. Very chill guy but a lot of great input. I think that especially for "The More Things Change" we got a really good sound at that studio. We recorded there three times ("It's Time To Believe", "The More Things Change" and "The Single") and we would just stay in the studio overnight each time, eating bad junk food from the mini mart around the corner, not showering, etc. Great times. It is funny to me thinking that while we were doing some of that later era stuff, Dean was also working with The Hold Steady who became one of my favorite current bands.

One Up played Posi Numbers 2002 and got a really good reaction. You sold out of demos and shirts shortly after playing. There was a lot of interest in the band. You recorded It's Time to Believe about 6 months after that show, but the record didn't come out until 6 months after that. Do you think it had a negative impact on One Up?

I remember you bringing this up to me on another occasion and I never really thought about it, but it could be. Like everything, I always just internalized why the record didn't do well and assumed it was because it sucked. Specifically my vocal performance. I do not like the way I sound on that record at all. I know Donny and I had toyed with the idea of going and re-recording some of it with new vocal tracks. To this day though, I will still get people that like it. It's the only thing of ours you can buy on iTunes and listen to on Spotify, too. So there's that.

I do wonder, though...had we went right from the demo to "The More Things Change", would things have been different?

I don't know. I feel like TMTC wouldn't have existed if we didn't learn from the mistakes of the first record, if that makes sense. Also, think about the climate of the hardcore scene at that point in the early 00's. Not saying we were trailblazers or anything but we didn't really fit into what was going on at the time. At that point the two biggest bands going were American Nightmare and No Warning. I love both of those bands, though I will admit at the time we started as a reaction to all of that stuff. I'd be lying if I said we didn't. But I think back to a lot of my favorite hardcore bands (Minor Threat, Youth of Today, Judge) and they all started as a result of their surroundings. I think it really pushes you to be honest with writing and playing. I have no regrets.



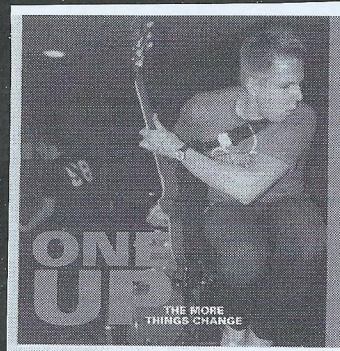
ONE UP
IT'S TIME TO BELIEVE



ONE UP



BOYS JUST WANT TO HAVE FUN



Tell me about the change in sound and lyrical content near the end of the band.

Like most things for me, it all started with Nirvana. When we were rehearsing for the winter tour 2003-2004, we were throwing around cover ideas. We thought it would be neat to cover Nirvana since they're the band that crossed a lot of us over into hardcore/punk. We settled on "Breed" from Nevermind because it's fun and it's easy to play. I remember running through the first couple times and just screaming like I always did. Then just for fun I tried to melodically "sing" the chorus and thought "hey, this doesn't sound SO bad and it's way easier on my vocal chords". Upon doing this and adding that to the older songs, I feel like I was able to find my true "voice", as corny as it sounds. On the earlier stuff I was trying so hard to sound like what I thought I should sound like that I never bothered to just loosen up a bit.

Around that time, most of us got into the album "Fantastic Planet" by a band called Failure. We listened to it in the van constantly. One of the unreleased songs I mentioned earlier that was never recorded was literally just the riff for "Saturday Savior" sped up. It had that kind of effect on us.

Also, I can only really speak on my behalf (and this is borderline embarrassing) but I was really into the self titled Blink 182 album that just came out at the time (autumn of 2003). Here was this band that was so pigeonholed into the "pop punk" genre and they were now trying to write "serious" songs and collaborating with Robert Smith of The Cure (who, coincidentally we then decided to cover). I felt like, if they can go outside of their comfort zone, why can't I? Ironically, I went back and listened to that Blink album the other day and.....I like the old stuff a lot more!

What it boils down to is that I genuinely love music. I never understood people that only listen to hardcore/punk. That seems so boring to me. I remember being a teenager and hanging out at Double Decker records one day, and Chris Kelly from 97A was in there. He was talking to someone I was with and at one point in the conversation he said something like "kids who only listen to hardcore can't write good hardcore music" and that really stuck with me.

Throughout the course of the band I was always trying to devour all types of music. Sometime after we recorded the first record I got super into the Beach Boys to the point where it's probably all I listened to for six months. If you listen closely to the whispering part on "The Finest Line" I'm whispering the lyrics to "Wouldn't It Be Nice". I did this because I personally love when hardcore bands would "tip the hat" to other bands, either lyrically or musically. I know that I got into Nick Drake because Bane referenced his song "Road" from Pink Moon.

As far as the different lyrical content, I think a lot of that was just a result of me being more comfortable as a writer and opening up a little bit more. I mean, let's be honest...there's only so many songs you can write about "the scene" or straight edge before it gets kinda redundant. I'm really proud of the lyrics on TMTTC.

What were you feeling going into the last show? At Posi Numbers 2005, I knew there was only one show left. I got incredibly sad near the end of your set and left the stage before you were done. I wasn't able to make the last show due to a death in the family. Seeing the two reunion shows since then made me feel good and nostalgic, not sad at all. I always considered myself an unofficial member of the band and look back fondly at those days (those fucking days.)

All of the shows after we announced that we ended were kind of weird. I remember the first show we played after we knew we were done was in D.C. I want to say it was Worn Thin's last show. I just remember thinking (and maybe even saying) "this is the last time I'm going to play a show with One Up in this place, to these people" and that kinda bummed me out. But at the same time, I remember being really focused on making sure we went out with a bang. We played your 35th B-Day party sometime after that and that was really fun as well, but also bittersweet.

Posi Fest was a whole different story. I remember I had started my new job and couldn't get that Friday off (we played Saturday) so I headed up there separate from the band. When we finally played on Saturday it was great. I feel like we got a half decent reaction, if I recall correctly. I remember opening the set with the intro to "Milk It" by Nirvana and not much else. That was in late July and then we didn't play another show until the final one at the Church two months later. I remember before we played our set Jude said "let's make a pact to never reunite" and we all agreed. (HA) I thought we played a great set but at the end it was kind of relieving that it was all done. At the time though, I just assumed I'd do another band and play more shows and go on more tours and put out more records. Then less than a month later I found out I was going to be a dad. Yeah, life is funny that way.

What events lead to the end of the band?

It was just time. We knew we hit our ceiling. Hell, to some we hit that ceiling after the demo. It's weird because I was thinking the other day about how at the time, I really felt like the band would never end. It was definitely hard to adjust to at first, not having a show to play on the weekend or stressing about writing lyrics, but sadly now I'm way too used to it!

Do you consider One Up you, Donny, Brian, Jude, and Fidge? After Brian left, he wasn't replaced, Donny just moved to bass.

I remember when we parted ways with Brian, we toyed with the idea of getting someone to replace him. But honestly, I think it's hard for someone from the outside to come into a role like that where you're dealing with people who have been locked in musically for so long. It was just way easier for Donny to move to bass, one less person to share those royalty checks with.



When I interviewed you 10 years ago, you described yourself as 21 years old, straight edge, and having the tendency to say stupid things. Describe yourself now. What are you into, what are your interests?

Oh wow. I said that? Hmm....Actually that sounds about right for the time. Not much has changed apart from the fact that now I try to think before I say stupid things. As far as interests, I'm still into the same things I was back then. Music occupies a lot of space in my brain, and now I work a job where I can listen to it for a large portion of the day which is great. I work a typical office type job. It's nothing mind blowing but I work with some really awesome people which makes it a lot better than it could be. I admit, it would be nice to have someone there I could chat to about being straight edge or debate what side of the Faith/Void split is superior, but at the same time it's kinda nice that someone would really have to get to know me to know that I used to stand up in front of people and scream into a microphone.

Is being a father what you expected?

Yes and no. It's a pain in the ass, honestly. haha! Is it rewarding? Sure. But man, it's a lot of work. My kids drive me crazy but honestly, they're great. The older they get the more they start to develop their own personality and you really start to see pieces of yourself in them which is mind blowing to me. Especially Jude, who turns 7 on the first of July.

There are so many things he does that remind me of myself that it's scary. He has an incredible sense of humor and he's already showing a little bit of interest in music, which to me is awesome. He was two years old in the backseat of the car begging me to put on the Ramones and Kiss and AC/DC. Lately he's gotten really into Fall Out Boy as well. I am hoping I can swing taking him to see them as his first real "concert" when they come to Philly in a couple months. I took him to see Man Overboard play an acoustic show at Siren Records a couple weeks ago and he seemed to have a good time. It's nice to get to share that stuff with him. I hope that even as he gets older, if he decides that anything I like is complete crap, at least he'll have those memories.

My youngest, Alex is a whole different story. He's most likely going to be the athlete of the family. He legitimately has no fear. I've seen him do physical stunts that blow my mind and he's only 3. He never sleeps and barely eats and just keeps going and going. I see a lot of coffee in his future! But he has that sense of humor that Jude and I share, which is cool. He's also the moodiest child I've ever met. I'm hoping he outgrows that!

Explain the life of Greg Polard, family man.

Monday through Friday I do the typical 9 to 5 office job thing that I swore I'd never get trapped into! But hey, it pays the bills and puts food on the table so I cannot complain. Other than that, I spend most of my free time with the family. I've been trying really hard to be more active, as being out of shape and having two small children is hard work. We try to do a lot of outdoor stuff...go on walks, Geocaching, hang out at the park, go to the beach in the summer....typical "family" stuff.

I do still enjoy catching the occasional show, but money/time wise I'm not going to nearly as many as I was ten years ago. The last show I saw was a few days ago at this bar near my house here in the suburbs. Randomly, Scott Reynolds (ALL, Goodbye Harry, The Pavers) played a solo set there on his tour and I went. It was great. As far as a straight up hardcore show, I saw Beware and Agitator a couple of months ago in Doylestown. That was fun.

Do you try to stay up on current bands?

I do. I find it harder and harder to be impressed though, but I think a lot of that has to do with the fact that hardcore is really meant for a live setting and because I'm not going to nearly as many shows as I used to as I've said, I'm not getting as blown away by bands. I will say in recent times one of my favorite bands is Give. I think they're a great example of a band that takes hardcore in a fresh direction. I'd have to say they're my favorite of the newer crop of bands. I can't wait to hear them do an LP. I also really like Ahron and Izzy's band True Head, kinda still in that same vein as Give. As far as more traditional HC bands go, I already mentioned Beware but I will mention them again. I think they do a great job of playing that straight forward straight edge hardcore (some call it youth crew) style without sounding too clean. Plus Kyle is a sick drummer. I like Night Birds a lot too, but I'm not sure if you'd call them hardcore. I've known Brian since before One Up even existed and I feel like he's been in so many cool bands.

Two of my favorite bands around now period are Man Overboard and Title Fight. While I don't think either band sounds hardcore, I know a lot of the members of both have done time in HC bands and you can really sense that spirit and energy in their music, which is great. Both of their newest LP's (Man Overboard "Heart Attack" and Title Fight "Floral Green") are respectively their best works and I'm excited to see where they go from here.

LIFE ISN'T WORTH LIVING IF YOU CAN'T

LOOK YOURSELF IN THE FUCKING

MIRROR AND SAY "THIS IS WHO I AM"

What do you think is good about the current state of hardcore? What is bad? What could be done differently?

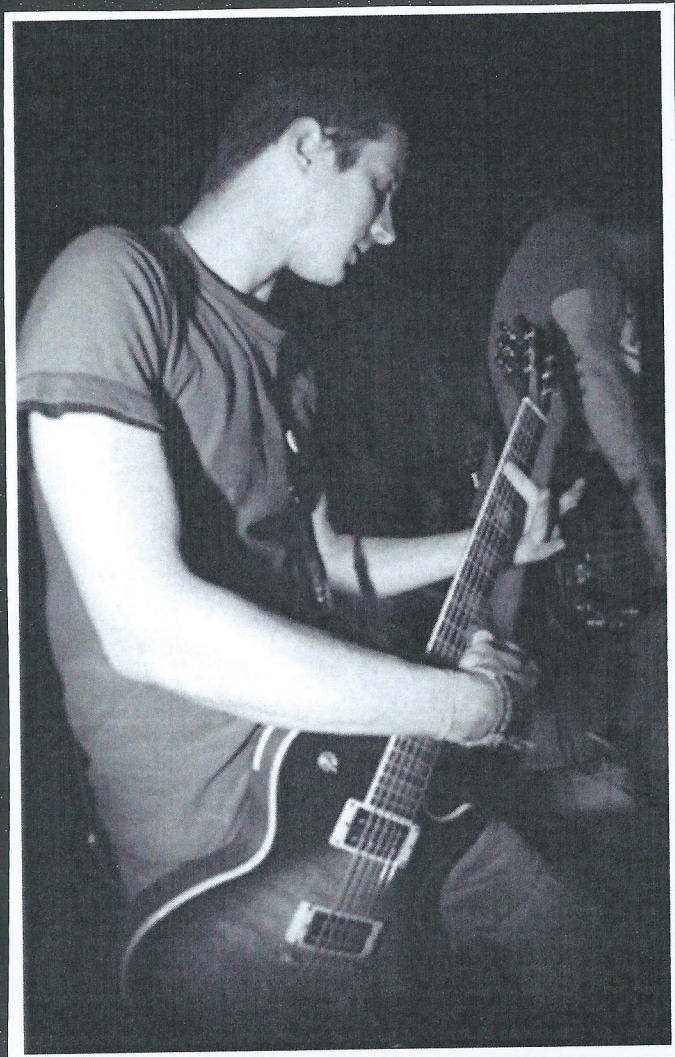
Hardcore is still alive and kicking all of these years later, so that's good. I mean...I know this is a hackneyed response but right now there's a group of kids who are hearing Minor Threat for the first time and talking about forming a band and who knows, maybe in 5 years we'll be talking about how great that bands debut 7" is and they will be on the cover of Start Today issue #23.

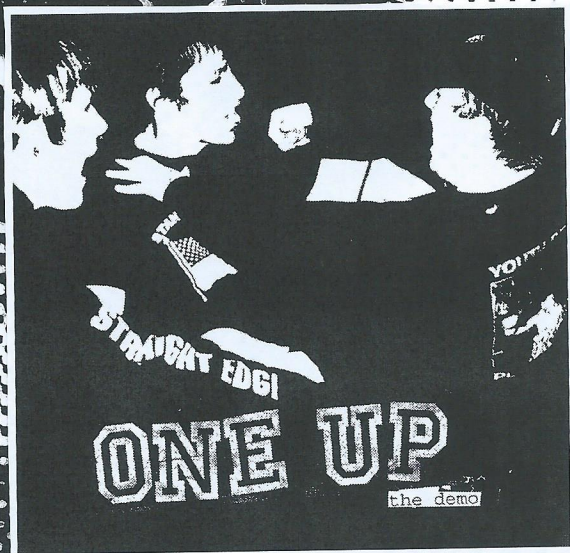
As far as what's bad, I don't really feel like I have the authority to say and I DEFINITELY don't have the authority to say what could be done differently. From what I see, hardcore is bigger now than it ever was when I started learning about it, so someone is doing something right! I remember feeling like a freakin' rock star when One Up played that Posi Fest for the first time in 2002 on the Homebase stage in Wilkes Barre. Now you've got This Is Hardcore at the Electric Factory which holds 3000+ people. That's insane! I think more and more kids are realizing that there's a whole other world of aggressive music out there that goes so far beyond what's considered "punk" by the mainstream. And that to me is why this style of music will always thrive.

I am happy we got to see Screeching Weasel together, and I also enjoy your bi-monthly texts reminding me how awesome Pegboy is.

I'm glad we did too! That show was a dream come true for me. SW were one of the first bands I got into and it was awesome to see other people into hardcore like me, you, and Justin Ogden act like total fanboys singing along to every word.

But like you said earlier, I really felt like you were an unofficial member of the band too. The fact that you still care about us enough to ask me these questions blows my mind. I love it though, thank you so much for everything. Oh, and yeah...Pegboy definitely still rules!





Have you been able to stay close with the rest of the band?

For the most part I have been able to stay close to most of the members of One Up. Jude and I have been playing in bands together for the last decade. Currently, we are doing a band called Quiet Arcs (<http://quietarcs.bandcamp.com>) which is a mid '90s influenced hardcore band that takes inspiration from such bands as Ink & Dagger, Black Flag, Helmet, Nirvana and The Melvins. Greg and I talk regularly and send each other illegally downloaded music as well as funny text messages. As for Brian and Fidge, I rarely see/talk to those guys only because we all live such different lives. On the rare occasion that all the members of One Up are in a room together it is like no time has passed at all. Within minutes of being together we will be laughing, telling stories and all be the best of friends again. The experience of being in a band and touring the country together is a very bonding experience which is very hard to forget.

Do you still spend your days thinking straight?

I believe that these lyrics will answer your question. "This means more to me than you'll ever see. Can't take it away, can't kill what's inside of me. I'll take this with me till there's nothing left of me. You can't turn this around, you can't keep me down and when you're gone I'll move on, I will continue. I am what's left of you"

What do you feel was One Up's greatest accomplishment?

That is a hard thing to say in all honesty. I am very proud of everything One Up did as a band. We were never a cool or hyped band, but that never stopped us from playing shows anywhere we could get booked. We toured the full US twice, did three 10 day tours down to Florida and countless weekends. We never did anything that was beyond our means or ability to accomplish. In my opinion we always sounded good live and never fucked any of our songs up and had to restart the song at a show. The entire time we were in the band we only ever paid out of pocket for two things, the recording and pressing of our demo and gas money to get to one show in Burlington, VT. Other than that the band paid for every single thing we ever did as a band. We booked our own shows/tours, made a lot of our own merch and did all the promotion. Bands have it so easy now with tour managers, booking agents, GPS units, online merch stores etc. As a band we did everything our way and we thrived and that would have to be in my opinion our greatest accomplishment.

Is there something you wish you would have done with One Up?

Absolutely. Right before the band decided to break up we had plans to do a ten day tour up to Canada instead of doing a full US Tour in the summer. To this day I have never been outside of the United States and would have loved to have gone to Canada to play a show. Back in the early 2000s all you needed was a drivers license to get into Canada and I still do not have a passport. If that is the only "regret" that I have then I really have nothing to complain about. I was able to travel so much with One Up during the three years we were a band and see so many places and meet so many people that I would have never been able to see or meet otherwise.

Were you psyched to record at Atomic Studios?

Atomic Recording was a rad studio for sure and very notable at the time. The reason we went there was so many great bands recorded there and their records sounded so good. Aside from our demo, which was recorded by Mike Stankovich from Striking Distance in his basement studio called Studio Screams, all of our recorded output was recorded with Dean Baltulonis at Atomic Recording.

THIS IS MY EVERYTHING

THIS IS OUR EVERYTHING

One Up played Posi Numbers 2002 and got a really good reaction. You sold out of demos and shirts shortly after playing. There was a lot of interest in the band. You recorded *It's Time to Believe* about 6 months after that show, but the record didn't come out until 6 months after that. Do you think it had a negative impact on One Up?

It's Time To Believe was released literally the day we played Posi Numbers 2003 which was the start of our first US Tour. I remember the drive being so tense because we did not know if we would have the records or not. Our good friend Robby Redcheeks released *It's Time To Believe* on his now defunct record label Dead By 23 Records. In a perfect world *It's Time To Believe* would have been released a month after we recorded it. Unfortunately, that is not how the HC world operates. Truth be told, I feel like the record itself had more of a negative impact on the band than such a late release of the recorded material. I remember the day after we recorded *It's Time To Believe* Greg called me up and he was very upset. He was worried that he ruined the record with his vocal performance. I assured him that he did not ruin the record and that everything was as it should be. Looking back, the vocals were a little harsh on that album, but it captures the time and place of the band. I know that vocal performance specifically was one of Greg's major motivators to really step it up, which he did ten fold, on the next release *The More Things Change*.

Tell me about the change in sound and lyrical content near the end of the band.

As far as the lyrical content goes you would have to ask Greg. When Greg and I talked about starting the band we laid out the blue print as to what we wanted the band to sound like together. At first it was generic, in your face Straight Edge hardcore like Chain Of Strength, Hands Tied, Uniform Choice, Floorpunch, Youth Of Today, In My Eyes, Judge etc.

With our *Demo* and *It's Time To Believe* we absolutely accomplished that. Somewhere along the line we also realized that you can't be posi all the time. That was around the time that Greg started writing lyrics that were more personal to his life and experiences. To me, those lyrics are the most genuine and some of my favorite lyrics we had. My favorite One Up song is "My List". That is a song that lyrically I can still relate to my life to this day and one of the songs that Jude wrote for the band. As for the change in sound that occurred when we kicked Brian out of the band after our last US Tour. I switched over to playing bass and stopped writing the music at that point. Jude wrote all of the later unreleased material that we had recorded with the exception of the song "The More They Stay The Same" from our last release *The Single*. At that point, we were all getting a little weird and we got it into our heads that we wanted to model our band after the Turning Point discography. Fast/pissed off hardcore demo and first release... check! Melodic hardcore sophomore release with more personal and heartfelt lyrics... check! It was now time to get weird, only I decided to not go the slap bass route though. We were all getting into different/non core bands and we wanted to incorporate that into our music to make it more unique sounding. Now, if you are a fan of fast/pissed off hardcore you know that THAT is the beginning of the end for any hardcore band.

What were you feeling going into the last show? At Posi Numbers 2005, I knew there was only one show left. I got incredibly sad near the end of your set and left the stage before you were done. I wasn't able to make the last show due to a death in the family. Seeing the two reunion shows since then made me feel good and nostalgic, not sad at all. I always considered myself an unofficial member of the band and look back fondly at those days (those fucking days.)

Going into the last show was no big deal. We were still a band, hung out and practiced regularly leading up to that last show. It wasn't until we had played and left the stage that it hit me almost immediately. I practically ran out of the First Unitarian Church, went into the alley that leads to the parking lot and sat there by myself crying. A huge part of my life was over and until that moment I did not realize how important the band was to me. It was my identity for the three years we were a band. I know three years doesn't seem like much, but we did a lot in that time. Everything the band did was due to my hard work and tireless efforts. Not to sound like a self centered egotistical maniac, but I booked every single show and tour. I bought both vans that we used for touring with my own money. I stayed up late printing shirts and posters in my basement so we had merch to sell. I wrote 95% of the music and the band was my baby. When ever your life is consumed entirely by one thing and you no longer have it it leaves a big hole that needs to be filled (that's what she said). Jeff, you were a huge part of the band and we all recognize that. With out Bottled Up records and your friendship, faith and interest in our band One Up would have never released any vinyl. For everything you have done for us, including falling asleep in the van on weekends, we thank you from the bottom of our hearts.

What events lead to the end of the band?

For me, the beginning of the end of the band started when we kicked Brian out of the band. We may have sounded tighter as a four piece band, but without him the whole band dynamic changed. Like I said earlier, I stopped writing the music and the whole sound of the band shifted at that point. Our unreleased material is really good, it is just not the fast hardcore everyone expected from us. We tried to musically expand past our boundaries as a band and in some ways we succeeded and in other ways we failed. I clearly remember One Up being asked to be a part of two seven-inch compilations and being rejected from both. The first one being the Costal Floodings Vol 2 comp on Endwell Records. I submitted the unreleased song "Those Are the Precious Moments" as our song for the comp. When I wrote the music for that song I was going for an Atari "Times Together" vibe musically and feel like I nailed it. I was told the song is not "hardcore enough" and that it was "too different" which was a surprise. Granted it has an actually sung chorus, but other than that it is a fast, melodic hardcore song very similar to something Reach the Sky has done countless times. The other comp never came to fruition, but was an even bigger surprise to me to be rejected from. I submitted the other unreleased song "Meet Me In Montauk" to Bottled Up Records and this time I was told "Donny, you do realize this is a hardcore comp right?" When ever I get the chance to I try and bust your balls about that Jeff haha. The funniest rejection we received when we sent out the final recordings to record labels was from Stillborn. Our friend Jay Reason, who ran Stillborn Records, told us that Jamie Jasta said we sounded like a third rate Burn after giving the new material a listen. On top of all of that there were bands we were friends with who couldn't show up to shows on time, sounded shitty live and only cared about being friends with the "cool bands" getting signed to labels left and right and we couldn't even get a rejection letter from some labels. Pretty much all of that is what led to the end of One Up. You can only eat so much of a shit sandwich before you aren't hungry anymore.

Do you consider One Up Greg, Donny, Brian, Jude, and Fidge? After Brian left, he wasn't replaced, Donny just moved to bass.

I absolutely think of One Up as the five original members. Every release, with the exception of our final recording *The Single*, featured all five members of One Up. It is interesting how much one member playing a different instrument in a band can change the sound of a band. I feel like the band would have still gotten "weird" and wrote the same unreleased songs if I played guitar instead of bass. The only difference would have been I would have tried to keep the music as close to melodic hardcore as I could while still "getting weird".

Do you try to stay up on current bands?

I do try to stay up on current hardcore bands. With in the last two years I have had the great pleasure to help Joe Hardcore out at shows working the door and in different capacities for This Is Hardcore. One of my major responsibilities for This Is Hardcore is updating the band camp page every year. By doing that alone I am exposed to a large amount of bands each year. <http://thisishardcorefestival.bandcamp.com> is the This Is Hardcore band camp page if you want to see my handy work.

What do you think is good about the current state of hardcore? What is bad? What could be done differently?

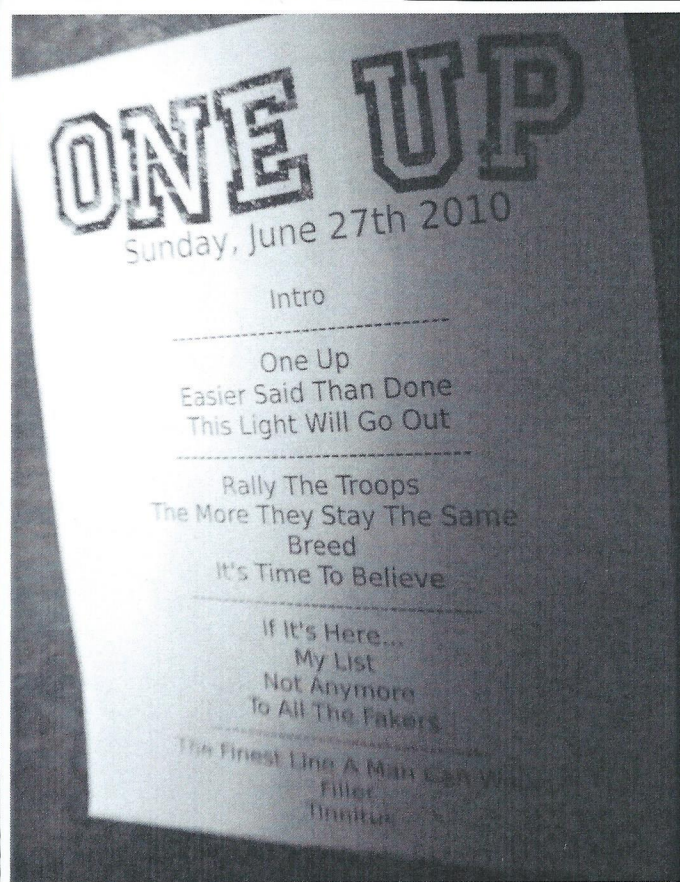
This is definitely a question that gets asked a lot and everyone has 1,000 different things that they would do differently if they had the chance. As far as I am concerned hardcore music should stay out of big business and stay in the streets where it belongs. All you kids out there out there ALWAYS KEEP THE FAITH.

You were the driving force behind One Up, the man behind the layouts, merch, tours, etc.

This is very true. I look at One Up as being me and Greg's baby. I wrote about 95% of the music and Greg wrote all the lyrics with the exception of a few lyrical lines here and there. A common thing that would happen from time to time would be I would come up with a song concept, pitched it to Greg and then he would write the lyrics. The songs I clearly remember doing this with are Rally the Troops, It's Time to Believe, Tinnitus and The More They Stay the Same. I wrote the music for the song Shape Up or Ship Out from It's Time to Believe while I was out jogging one day. I got home after that run, picked up the guitar and made one minor adjustment to what I was playing in my head and the song was written. Greg and I worked on the lyrics for Still Got It off the same album all night in the recording studio the day before we recorded it. My contribution to the lyrical writing session for the song was the line "You've got to break your addictions before they break you."

THIS IS MY LINE THE STRAIGHT EDGE

Are we ever going to see another issue of Cut the Tension? I highly doubt it. I started working on a new issue for This Is Hardcore 2012 but never finished it. I have layouts and everything ready to go minus interviews. I was going to feature Beware and No Tolerance and use a lot of pictures from some of my photographer friends. The problem was paying to have it printed and the amount I would have to sell the copies for to not lose money. I did not think that \$5 for a half size 36 page zine was too much money to ask people to pay. It is very expensive to print a zine these days if you do not have a hook up at a copy shop. When I first started printing Cut the Tension I used Kinko's cards and printed the first two issues myself. My friend Tony, who lived at Stalag 13 and later went on to sing in R.A.M.B.O., somehow came into possession of a Kinko's card reader for recharging the value of the cards. He would hook me up and that is how I started printing the zine. After that I moved on to the SmallPrinters Co-Op which was great and things really took off. I would love to do another zine or help someone do a zine. Finishing the layout for a cut and paste zine is one of the best feelings ever.



Why are you in such denial about liking Andrew WK? I'm telling you, when I would come to your house and we'd skate the "thrash zone", you would get all pumped up by listening to him.

This is a classic case of revisionist history. I never, not once for even a second liked Andrew WK. The way I remember it is that it was YOU that was beyond stoked about Andrew WK and YOU were the one who would listen to that party song before you went out to skate. I know you are getting old Jeff, but I didn't realize dementia would set in so soon.

Complete Discography:

<http://www.mediafire.com/#bj11sbthok76k>

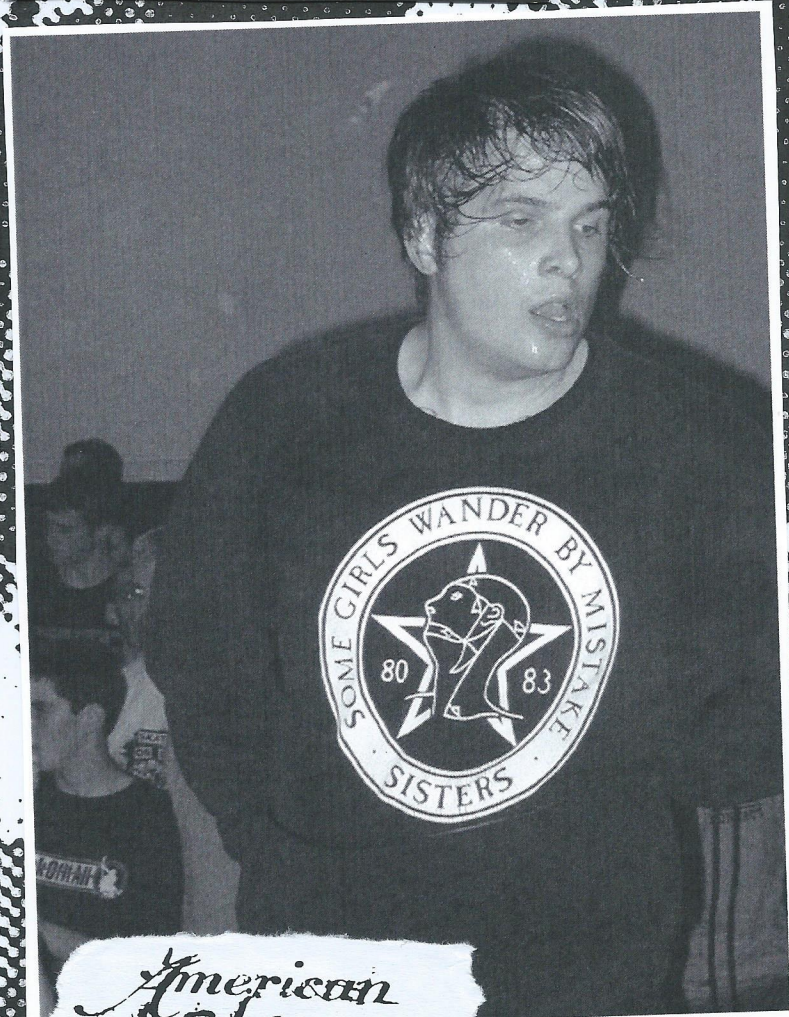




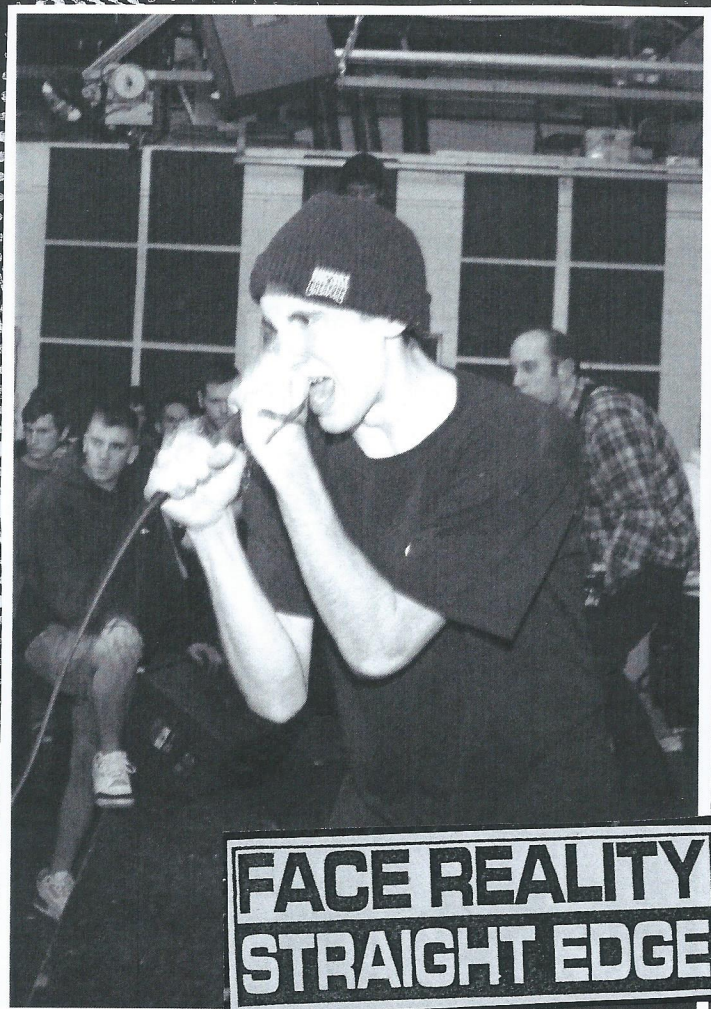
THE NERVE AGENTS



BANNE



*American
Nightmare*



**FACE REALITY
STRAIGHT EDGE**



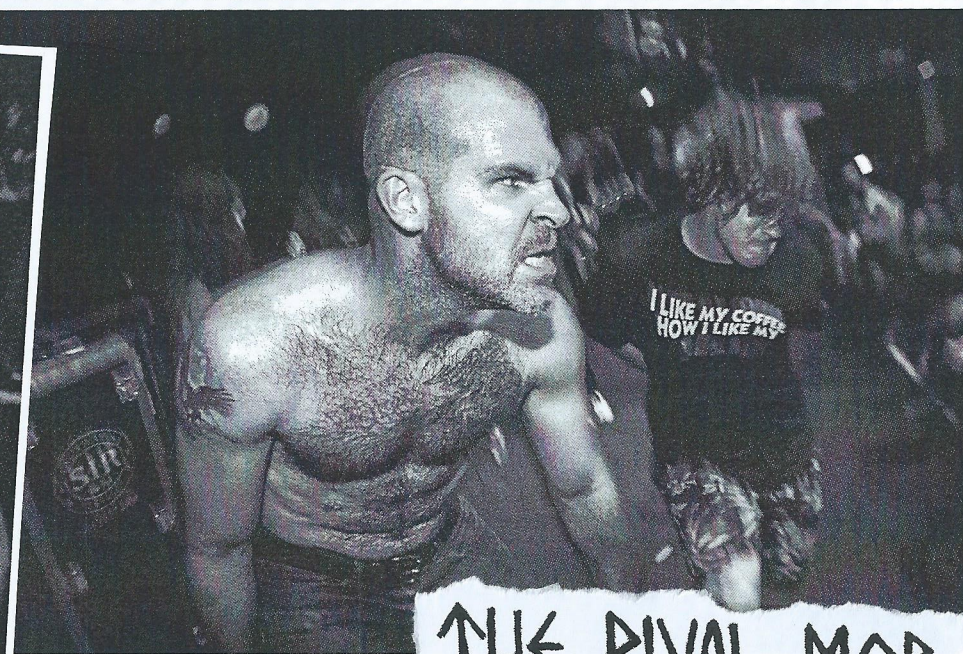
The Final Plan



MINDGET



7SECONDS



THE RIVAL MOB

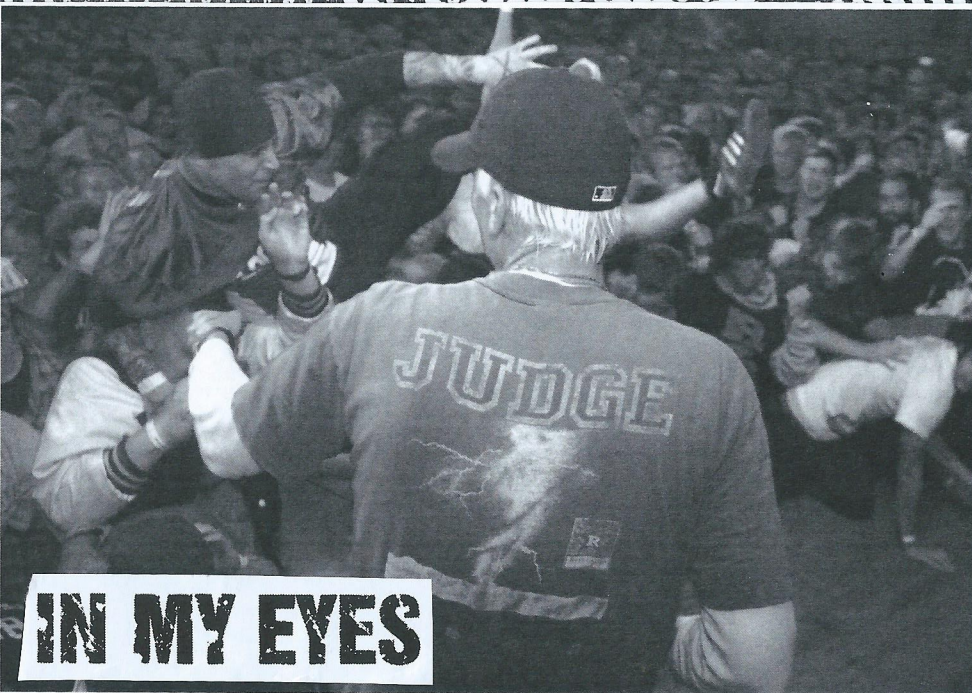


GORILLA BISCUITS



STEP

FORWARD



IN MY EYES



BURN

BEWARE



BEWARE

Beware are a straight edge band from the Philadelphia area, sounding similar to Chain of Strength, Mouthpiece, and Hands Tied. When I was putting together ideas for the zine, Beware was one of the first bands I thought about interviewing. Bob and I talked about doing this interview at This is Hardcore, but there was just too much going on all day long. When I got back home, I sent him an email with a bunch of questions. What he sent back exceeded my expectations. I really enjoyed reading his answers and I hope you do too.



Who is Bob Wilson?

27 year old, Philly straight edge turned Pensacola, Florida transplant. I love dogs, sports, and the Down But Not Out demo.

What is your typical day like?

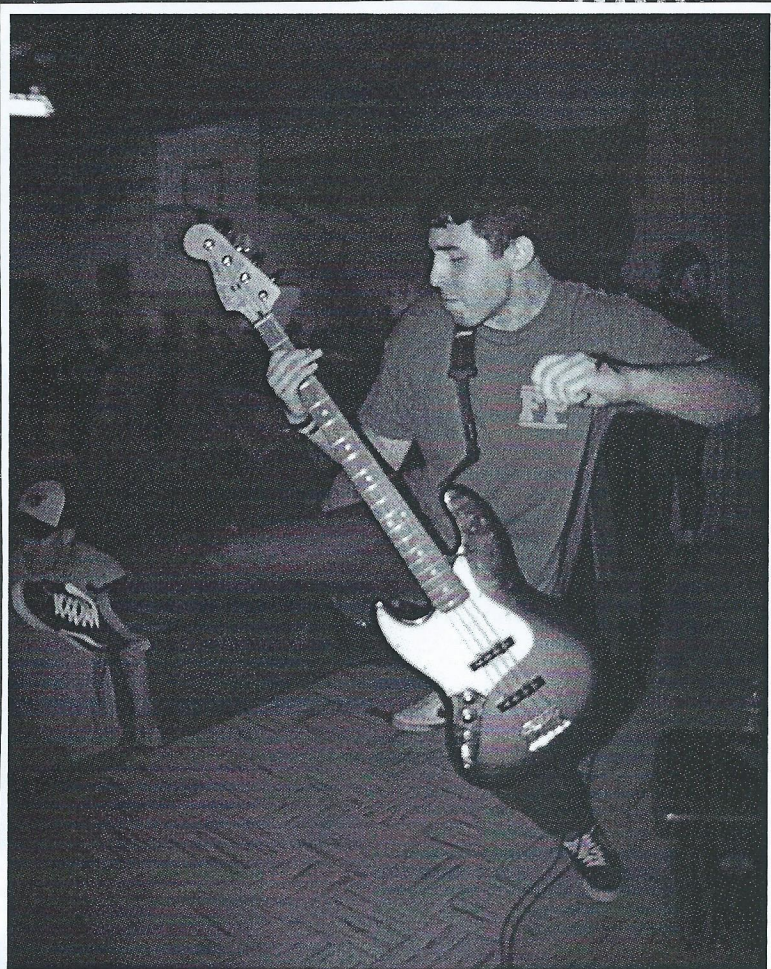
Since I moved down here I usually wake up, get food, hang out with the dogs and my girlfriend and either go to the beach or the dog beach. I start a job Monday so that will obviously change things up and turn into me sleeping for three hours a night again so that should be fun.

What band/musician and song do you really like that you think would really surprise people?

I feel like most people know I'm a sucker for girl fronted bands but if you don't, then Mazzy Star or Warpaint or Denali I guess. I really like the Killers especially "all the pretty faces" great song. The xx especially "intro" is a favorite as well. If you assume I only like Turning Point and Chain because I sing in Beware you might not know I like E-town Krutch or early 25 ta Life.

How were you first exposed to punk/hardcore?

When I was 13 I was friends with all types of kids; popular kids, stoners, jocks, punks, whatever. I mostly hung out with kids who wore Abercrombie and Fitch and liked sports a lot, but I was always the "different" one out of them I guess. I knew who bands like Downset, Inside Out, Bad Brains, that stuff was but didn't know it was hardcore I just thought it was heavy shit which I loved except I was also into things like the first System of a Down and Slipknot records. This kid Kyle Miller moved to our area and would show up to school with huge liberty spikes, or a shaved head with Gorilla Biscuits/Sick Of It All/Misfits hoodies and shirts and huge X's on his hands. We were friends and he noticed I was into some cool things I guess but was like "yo if you like heavy shit or crazy shit you should listen to his band Snapcase they're sick" I checked them out and told him I thought it was awesome he said "ok well that's hardcore, you should check out other bands if you like them" and would just tell me bands to see if I liked and I would get the cd and look at the thanks list and go track down other cds by bands that were thanked. I instantly realized this was exactly the kind of thing I wanted to listen to all the time and instead of searching for Primer 55 videos or Slaves on Dope or whatever the hell was cool at the time I watched a Hatebreed video for Before Dishonor and thought it was cool as hell looking. I asked him what the hell the big ass X's meant and he explained what straight edge was and I was like oh fuck that's exactly what I am I hate the idea of all that shit. A good amount of my friends were getting into coke/shrooms/acid/pills and just getting super fucked up on whatever they could get their hands on. I was pretty tired of having to literally carry some of my friends class to class because they took a weird pill and it was making them fall asleep mid sentence and drool and puke all over themselves. From then on I called myself straight edge and became obsessed with hardcore and anything I could get my hands on involving it. I always like proving peoples assumptions about me wrong and after years of idiots saying "Bob one day you're gonna get high with us and your life is gonna be so sick," and other garbage like that, it felt good to be able to call myself something that proved I wasn't like them. All those kids thought my dad was cool because he smoked weed and drank and used to be into things like coke and I always was told that would be me one day. People always break or say they don't need the label and whatever else fuck that calling myself straight edge is great and I always will. The kid Kyle sold out by high school and got really into Coheed and Cambria which always confused me, I rarely have seen someone devolve as quickly as him. Still thankful he transferred to our school though, I'd still probably be wearing "Anticrombie" "Pimpercrombie andBbitch" shirts and Caffeine pants.



What drew you in?

I liked heavy music my entire life, growing up on things like Black Sabbath and when I was real young my cousin would play Suicidal records and eventually I got into things like Rage but hardcore was so different than anything I had ever heard and I just immediately identified with it. I think a 30 second hardcore song can pack more cool shit into it then a 4 minute rock song or some nu metal bullshit(which is a trend I wish would go away, I liked nu metal but I'm not gonna act like fucking Pitchshifter or Slipknot can hold a candle to the Cro-Mags or Straight Ahead or In Cold Blood, get the fuck out with that) I still don't understand how my cousin was into awesome things like that and Body Count and whatever else when he was in middle school but by the time he was in high school, loved Crazy Town. Running them in my early exposure to hardcore and punk is rapid devolution of "old heads"

What made you stay?

Just the fact that there's so much to learn/so much cool things to check out. Being able to talk to older kids and hearing crazy stories, and nothing beats being at a hardcore show. I've been going to them for almost 15 years now and I'd much rather be there than anywhere else on a Saturday night. Corny and sounds stupid but I still check out as many bands as possible and get excited about good ass stage dives or good pit style. There really is just nothing like hardcore and I can't imagine not being around it. It's been the one constant in my life when I would move/change schools/lose friends/break up with girls/whatever else is going on at the time I can always go home put on Floorpunch and still get psyched. I don't think anywhere else on earth you could talk about something as miniscule as stic man moshing for an hour and consider it a good night.

BEWARE

BEWARE

Tell me about your first show.

After getting into shit the year before, I had to change schools where I knew literally no one and did real fun things like eat my lunch alone in the bathroom. It was super fucking embarrassing obviously and I think people thought I had ocd because to hide the fact I was eating alone in there I would act like I was washing my hands. Anyway, I was depressed as fuck and all I would have to look forward to was seeing my best friend every weekend and talk about new bands we had checked out, we decided No For An Answer sucks, he hated Quicksand but I thought they were incredible, Ink and Dagger and Buried Alive were the shit, etc. One day at school I was wearing a Ten Yard Fight shirt and UFOs (saw a picture of a dude wearing them at a show so I assumed they were cool. In hindsight, 100 PERCENT NOT COOL) and walking by myself when a kid wearing a Strife shirt and UFOs saw me and said "hey do you like hardcore?" I said yeah strife is sick who are you he introduced himself (turned out to be Brooke, who later went on to front the legendary CDC featuring John Bowes the Doylestown trailblazer in terms of touring and hardcore shows) He invited me to go hang at this kid's house after school with other kids who were straight edge and into hardcore. I walked to the kids house and they would play me bands I had never heard of, including Floorpunch for the first time which instantly became one of my favorite bands. They told me Friday there was a show at this place called the epicenter in Perkasio, meaning for the first time I could physically make it to a show and I had plans for the weekend instead of playing video games alone. The lineup was Margin Of Victory, Leavenworth, this band with 2 singers I'm forgetting right now and this awful band Manhunt. All I remember is being jealous of the singer of MOV E-Town windbreaker, and I stood right up front for them, within the first 5 seconds the singer who was facing the drum set kicked backwards and hit me right in the balls. It fucking killed obviously but that show was great and I still want that windbreaker. Manhunt had an awful push pit and sucked

Beware is different from your previous bands (Let Down, Mother of Mercy) which were a little harder, while Beware has more of a Chain of Strength/Mouthpiece feel to it.

When we started Let Down, we just wanted to be as in your face as possible and show people that being straight edge doesn't mean you have to be some little pussy as was the general consensus in our area. Every band was some pop punk shit or some bad Every Time I Die rip off for the most part and nobody was proud to be edge. Nobody (including me) besides Kyle, knew what the fuck we were doing and that's just how the music turned out. We were a band for 5 years and for a band like us, that's a fucking eternity, I really didn't expect to ever leave Doylestown with it and my only goal was to play a show at Funrama that Redcheeks booked, I thought that would be the coolest thing ever. So touring as much as we did with literally no knowledge of anything or anyone was good enough, nobody needed more LD material and I was honestly kind of burnt out on it. I didn't even enjoy the last half a year or so and just wanted to get it over with, which I regret because I miss those days a lot and definitely took shit for granted. There was a lot of shit I kind of invented in my head that made me hate people in my band or just being in Let Down back then and I'm an idiot for it. I really think after years of not shutting the fuck up I was just worn out, the last show wasn't very good and we ended with more of a whimper than anything. MOM was started because I had other interests in music besides just fast straight edge hardcore and wanted to try something different. I got to try different things lyrically and I just really thought all the guys in the band were super good musicians and thought it would be fun, which it was. After touring so much with MOM/being broke as fuck/having my voice pretty fucked up/my body physically breaking down from over exerting myself or whatever and 2 lps/2 eps I thought I would be done so I spread it around that we were gonna be over. After some time away from the band I realized how much I missed it which is why we play every now and then and hopefully will record more stuff, MOM definitely helped me out mentally when things like my dad dying happened and I was kind of beside myself so the easy answer was to go on tour. Both bands served different purposes at different times in my life, so when Beware started it was basically just not wanting to be Let Down 2.0 or MOM 2.0 so that's why we took a more chain vibe or whatever you wanna call it. I noticed a lot of people not really paying attention to lyrics or anything with LD or MOM and I felt like I wanted people to actually understand what the hell I was saying with this so that's why I try and sing more clearly. Everyone sold out/dropped out/ pissed me off and showed their true colors and as a mid 20s edge kid, I just wanted to express my disappointment in different ways than I had before.



SATURDAY FEB. 4 2012 2PM \$10

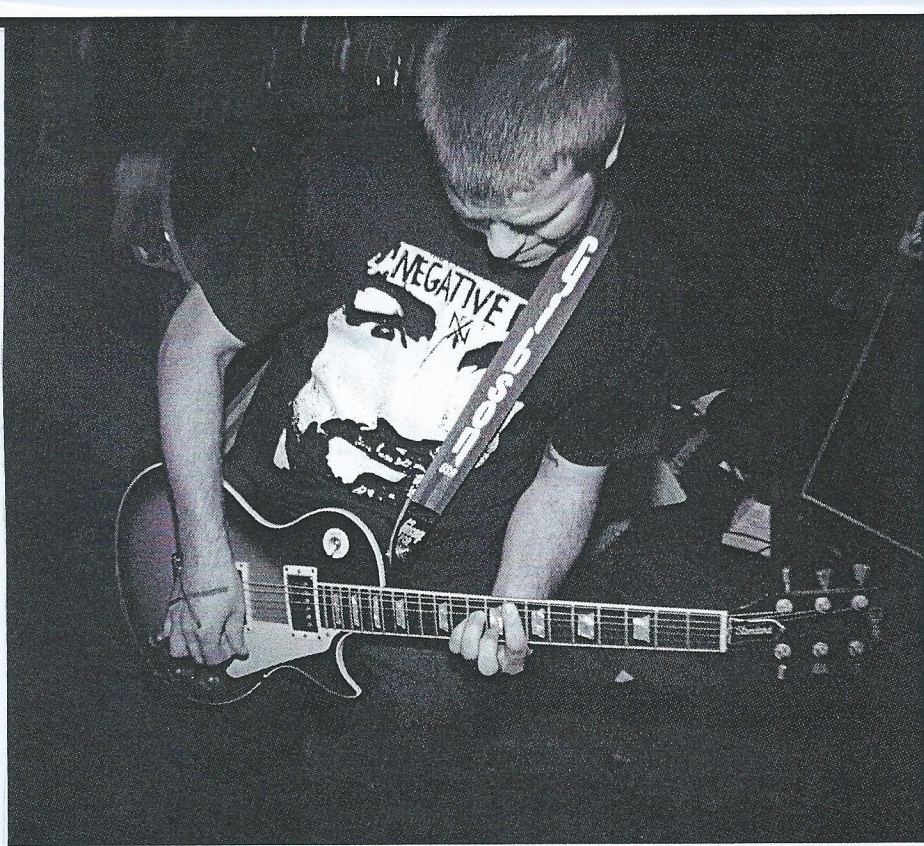
**STICK TOGETHER
BEWARE
PEACE
SABOTAGE
OUR SIDE
OUTLAST**



THE HARBOR • 1ST FLOOR • 1000 AVE • ENJOY YOUR PEACE

You were kind of a maniac in the early Let Down days.

Yeah I think you did or were at the show where I bled pretty bad, that shit happened a lot. There was a long time with LD where every show I would just try to do the most ignorant shit possible and not just be bored which is why I would jump off stuff or throw things or hit myself. I was pretty much just in fuck everyone mode and didn't really care what happened when we played. The first time I did anything like that was Play Fast or Die 2005 I dove off a pa speaker and gashed my head open, and bled all over the place. I dunno what happened after that but I just did more and more ridiculous shit. Threw tables, dove off everything I could even if there was 5 people watching, hit myself so hard an EMT had to come, gashed my leg open and super glued the giant wound back together, cut my wrists with a bottle, tons of dumb things. You can say a lot of things about us but if you caught us on a good show at least it wasn't the standard 15 minutes of boring bullshit. I have at least 6 visible scars on me and am missing most of a tooth because of Let Down sets but I had fun and got to piss off tons of people, many who would threaten me and talk shit but nothing ever happened so I guess I win. Something about playing shows especially from like 2005-2007, made me feel insane, might have been due to having no phone, no ipod, no money, and nothing else. Really who knows?



What happened on tour in Europe that made you hate it so much?

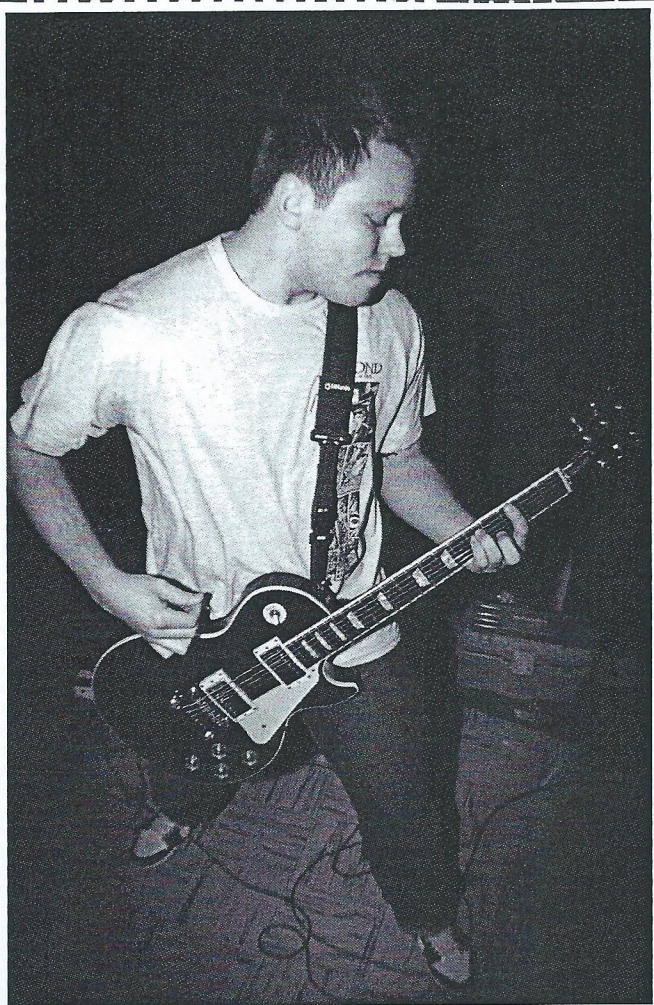
Long story short, it was just a miserable experience all around and we were more or less screwed out of \$3500 by the guy who booked it. I know people like to think it was "oh wah he didn't have fast food" but the shows just weren't very good and we were losing money left and right for over a month. I don't like vegan food, that makes me an asshole. Plenty of huge bands felt the same way they just would never say it in public. Not an ideal situation especially when the guy who brought you over there is being an annoying motherfucker the whole time, throwing you under the bus to promoters to make it look like YOU'RE the reason they have to pay the guarantee (even though literally every last cent went to him.) Getting into arguments every day, just tons of shit people wouldn't know unless they were actually there. Did he straight up tell us "i know you guys have money and live with mommy and daddy go to the atm and cover what you owe me?" Yes, which was bullshit and just as ignorant as anything I said about the tour. My family has struggled my whole life I'm not some silver spoon trust fund baby. That shit was super offensive. Sure I should have dealt with it better after the fact and it taught me to use better words than "faggot" in public where people can see and just point to that and say "see, he's ignorant!" We came back broke and pissed off and that's the result. I went back with MOM and it was a lot of fun so it's all different depending on the situation, some things suck some things work out for the best. I don't really have any regrets other than believing touring Europe for the first time for 35 days is actually a good idea, like the dipshit from Coalition Records tells you.

Why was Ogden not in Beware? You are like the Ray and Porcell of Doylestown.

When we started like I said I didn't want it to be Let Down 2.0 so I enlisted a bunch of kids I'd never been in bands with before, including this kid Scott on drums. We were originally called "Stolen Mind" and were supposed to play winter jam in Philly but MOM got offered a Sick of it All tour so we had to drop. By the time we got back from tour, the drummer had broken edge, and I realized trying to start a band without Kyle Kimball was just something that will never happen some way or another. We scrapped all the songs because they kind of sucked and wrote all new ones with Kimball, which were ten times better and despite how little he pays attention to hardcore now he knows good shit when he hears it and if you've ever liked a band I was in, he's the reason probably. Super talented kid. So yeah I never asked Ogden because it was supposed to be an entire new project and I wanted to switch things up, after we had to change bassists I asked our friend Englito because I always wanted to start a band with him. Love Ogden but he's more of a Sid Vicious to my Johnny Rotten, or something I dunno. Me and Kimball are the Ray and Porcell, Ogden is and will probably always be my best friend so I'm stuck with him, just not musically.

What made you move to Florida?

I was pretty much going nowhere in Philly and it has a way of sucking the life out of you. I love Philly, love my friends, love the food, love the shows. I just didn't love how I was looking at 30 in a couple years with nothing really to show for it. My girlfriend Cassy is finishing up nursing school down here and when it came down to it I knew I could move down here and it would be something I was into. I've never lived anywhere outside of an hour from Philly and I needed a change of pace to try and get my shit together. Hanging out every day and grabbing food with friends is cool but when they go home to wake up for work in the morning or go to work all day or go to school and you're just at home waiting for them to finish real life, shit it gets old. Barely getting by month to month is real stressful and I don't wanna be that 38 year old guy who still goes to shows that bags groceries at Acme on the weekends or something. Joe Hardcore put it to me as "everyone has a thing, you don't really have a thing right now. Your thing can't be the guy that's always down to hang out or get food, you need to figure shit out." Which made me feel better about my decision and it's good my friends supported me and didn't take it as me bailing on them. No shame in trying to better your life so you can actually enjoy things and not be depressed all the time or worrying about what you're gonna eat that week or how you're gonna pay your phone bill. The plan is for Cassy and I to move back within the next two years though.



How is that going to impact Beware?

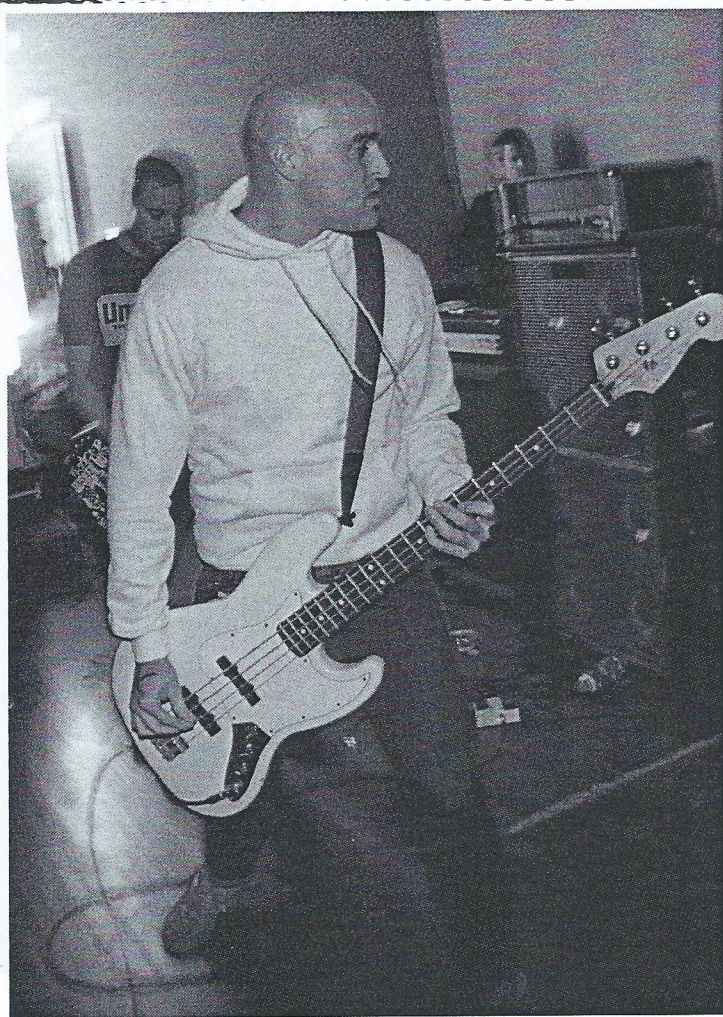
Not at all really. We don't play too much because of everyone's other bands besides me so if we get a good offer or someone wants us to play something, we will make it work. I have no problem paying for a cheap flight to play cool shit.

A new tape came out in July, are there plans to record and release something new anytime soon?

The original plan was to record a handful more songs and try and do an lp, either by ourselves or through another label if something cool enough was offered. I don't really want to put them on a 7 inch but we will see. It's pretty hard to get everyone in one place at one time to sit down and write new stuff so it will probably be awhile before it's actually done. I don't want to wait too long though, hardcore bands shelf lives are increasingly shorter so that's half the reason I did the tape, I want to stay relevant to people and remind them we still exist. It also allows us to not play the same set every time we play now.

It seems like every time I see Beware, there is a slightly different lineup.

Yeah I think I counted 16 people have played for us at one time or another so far haha. Doug Free is the unofficial 6th member due to playing more shows than Jake I think. It's cool because I got to play shows with people I've wanted to for years (Brandon Wallace, Dave Jannes) and friends like Justice that filled in. With prior bands, it was usually "sorry we can't play one of us can't make it" and I was anti fill ins but looking back on all the shows we could have played/tours we could have done I said fuck it and will try and play as much as possible because who knows how long we will be a band. It is real hard to get all 5 of us to play though since Kyle does Night Sins, Justin does Stick Together and Jake does Daylight. I'm glad for all of them getting to do what they do and they don't really take too much offense if I get people to play for them.



Beware are a vocally straight edge band, has that been a blessing or a curse for the band? What do you find to be the most difficult part in being in a band?

On one hand there's always kids who will like us because we are lumped in with tons of other "youth crew" sounding bands and that can be a blessing and a curse for sure. I don't like most bands that we get put together with and think they're usually full of shit or playing out a YouTube fantasy impersonating their favorite bands from the past. If people like us I would like to think it's because they checked us out and thought it was cool, not because we're associated with other bands or something. Being a straight edge band is important to me because I started the band due to missing being able to sing about shit like that. I loved MOM but would never have wrote edge lyrics for a band with a non edge lineup I personally would never do that. The most difficult part is, I guess due to social networking and all that, people get way too familiar with no real reasoning. Having kids I don't know think they can talk shit to me like Ogden would or any of my actual friends, or act like they are part of some inside joke we all have, or I don't even know how to explain it it's just real annoying. I can't imagine how people like George or Pat Flynn or any of them feel because I probably experience like 1 percent of the weird bullshit people say and do that they do but fuck does it suck. I don't play the friend collection game, I don't want you to "kik" me. I'm good, thanks.

What is most rewarding?

Getting to go different places and have kids go off when you play is definitely the best part. I've experienced a ton of sets where people look at me like I have 5 arms so seeing kids dive and mosh and sing along is real cool always.

In the past 365 days, Beware got to play with Youth of Today, Chain of Strength, and Judge.

When I saw YOT in 2004 I never would have thought any shitty band I was in would get to play with them and after playing with them/seeing them a ton of times since....I'd rather play with No Tolerance or World War 4 any day. I don't really give a shit about a band where the singer comes right out and says he doesn't care about hardcore or straight edge or whatever he said recently. Porcell doing Project X was the best part even if I'll never consider him straight edge and think it's a joke he tries to portray someone who is. I have much more respect for dudes like Porter who are maybe a little younger than those dudes but actually gives a shit about what he says and takes an active interest in hardcore to this day and doesn't just stand on stage at bands reunions he actually checks out new bands not just bands that kiss his ass. I love Chain but I don't think I ever need to see them again. Honestly, it's not the same as YOT in terms of bs but I now understand why people who saw them back in the day got a shitty vibe from them. Not all of them obviously but they seem very into themselves and try and do the whole "this song was never about being edge" speech which is always an eye roll moment. We all know, nobody cares we know the deal just play the song say you're not anymore and let's do this shit. Don't try and change the meaning around. Judge is probably my favorite band so playing with them even if it was 10 hours apart on a fest is pretty cool to me. My only beef is in "Where It Went" they blue ball you and drag out the best part of any Judge song the "LOST A FRIEND" part they fucking hold out and ruin! Fuck that. I will say Mike seems genuine and sounds good and has cool shit to say between songs, I'm glad they came back and played. Like I said though at the end of the day playing with bands who are awesome now will always be cooler to me, I'm not anti reunion. In fact I'll go check out any band I love playing again and if Side By Side or the Nerve Agents or whoever reunites and we get asked to open I obviously wouldn't hesitate but sometimes the vibe just sucks. I guess honestly it's the same as any other band, if the guys seem sincere and aren't just going through the motions I'll be into what's going on.

Tell me about that first Chain show.

I went to the "pre show" or whatever in Brooklyn and when they kicked in they looked great, they sounded great, everything was awesome. I don't think I've ever sweat so much in my life but I was definitely psyched on it. It was pretty much as good as any reuniting bands set could go and I'm glad I was there for it. They have a flawless discography even if it's short and it was cool to hear those songs live and get to sing along to songs like Let Down. In reference to my last answer, the New York shows were all awesome. The Cali one is what soured me on them.

What is good about hardcore in 2013?

There are lots of good bands despite what people will say, tons of different styles and I feel like I'm constantly hearing new bands I didn't know existed. There's labels that actually care about the bands they put out like SFU, Triple B, I feel like Bottled Up actually pays attention to things they put out and like it. This is honestly a question I don't know what else to say about other than demos and records are constantly coming out that impress me and make me want to go check them out live.

BEWARE

Philadelphia Straight Edge

BEWARE



What would you do to improve modern day hardcore?

I feel like people are too scared to try different things or stick out, it's usually a case of "fuck this older guy says Bold is the greatest band ever I have to think that way or he'll think I'm a loser." Who gives a shit what older people say like what you like. For all the "be yourself" talk most of those people just want to be Gil or Ned and don't actually put thought into what that means. You don't have to mosh a certain way just because a band like Beware is playing. Kick people in the face dive off of everything I don't care. You don't have to only like one type of thing, you can like Clear and still want to pit for All Out War. I feel like when I was younger there was tons of kids my age and now a 16 year old kid is rare and the average starting age for hardcore kids is like 19-21. I had already toured multiple times and gone to hundreds of shows by then it's crazy to me those are the "young" kids. So I'd like to see younger kids come out (no Sandusky). Todd Jones talked about pop punk infecting hardcore or something along those lines at This is Hardcore and I can't agree more. It seems like it's more acceptable to drive around listening to a new pop punk band then check out a new bands demo or something and that's bullshit. I guess it kind of contradicts what I just said about doing whatever you want but if what you want to do is be really psyched on a pop punk bands new record than that sucks. Tons of bands do the whole "TOUR LIFE" attitude and just have a 2 year cycle of tour record tour record whatever and just pump out mediocre bullshit they barely put any thought into because they're tired of living for free at home under the iron fist of their parents or something. You should be in a band because you have actual shit to say not because you want to go bang girls or have a free endless vacation. There's obviously bands who say they love hardcore and mean it and then there's just bands that leech off this and are a carbon copy of a band that was already popular/only exist to become friends with that band they worship. It just seems like the more watered down something is now the more kids like it which I guess makes sense but always isn't something I can particularly get behind. There is lots of debate about what's hardcore and what's not hardcore these days but if you have to sit down and argue why a band has "hardcore sensibilities" or whatever then they're probably not a hardcore band. I feel like I sound overly negative and like the people I hated growing up that told me my friends and I were idiots and wouldn't last but I wasn't a 19 year old kid fresh off of moshing my hardest to Whitechapel or whatever people do. With the internet and so many other resources available kids still seem to find a way to not "get it" I guess. It's much easier to download a record be like ok this is cool on to the next one. When I was getting into things I put my money into it and was obsessive over the things I listened to whereas now everyone wants to be a youth crew kid posi top kid then a Death in June, Hitler youth haircut kid then a "metal" kid who only knows about Morbid Angel all within like 6 months. Take time and actually give a shit about what you're into.

Last thoughts?

I'm glad you're doing another zine because I feel like a lot of people don't put as much time or thought into it as you do. I miss cheese steaks and good pizza. Hopefully whenever this comes out, the Eagles are beating everyone else in the NFL's ass. Thanks for the interview sorry for all the long ass answers, what's up to Joe Hardcore, the Susquehanna straight edge, Dave Jannes, anyone else I'm friends with back home that make an effort to keep in touch.

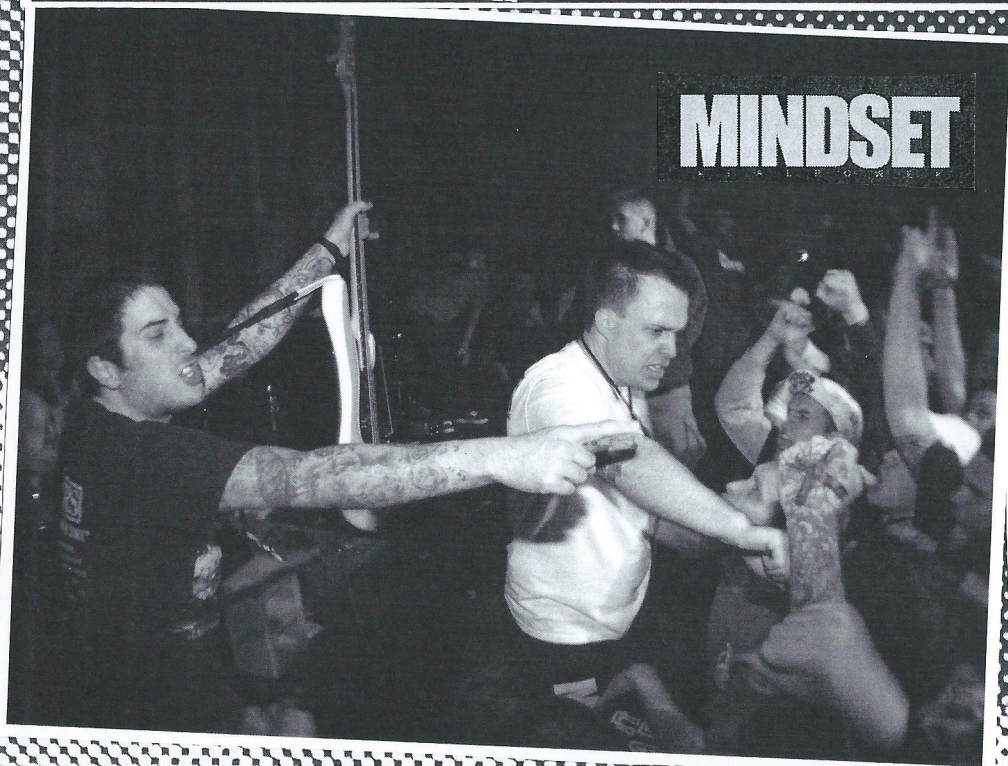




BANIE



Hounds of Hate



MINDSET



FLOORPUNCH

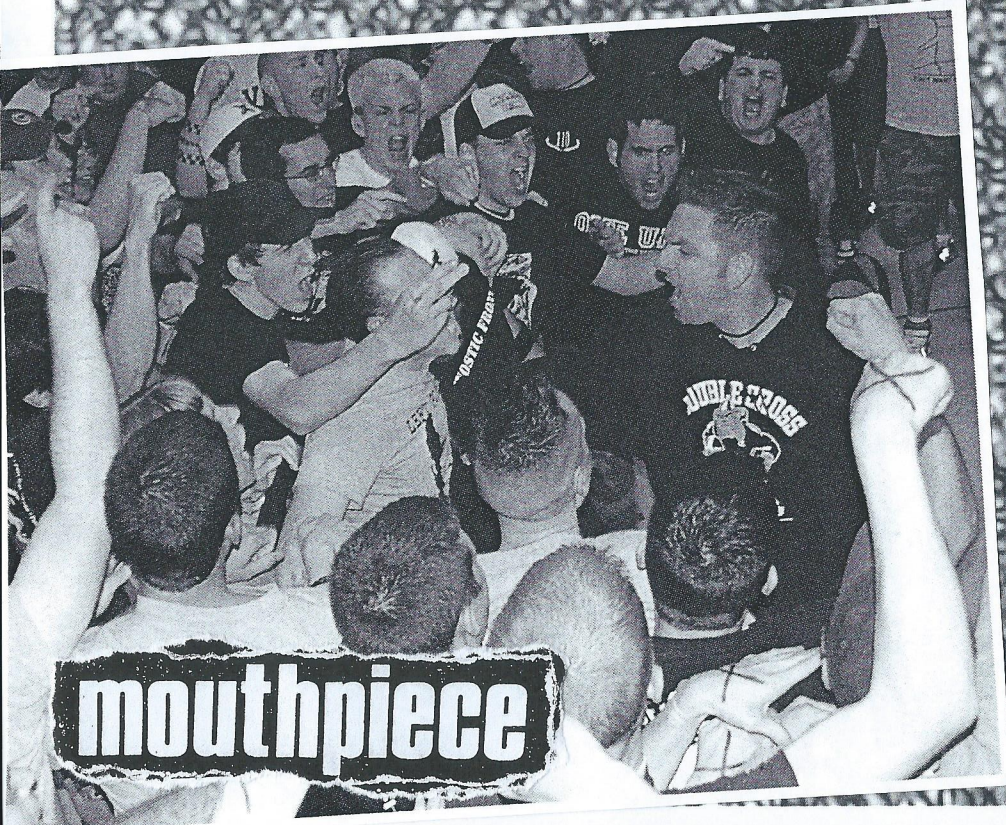
foundation



HAVE
HEART



mouthpiece



TEST OF TIME



STICK TOGETHER



I admit, I kind of slept on Stick Together at first. I saw them play when all they had out was the demo and thought they were ok, but didn't give them much thought. A couple years later, I picked up a copy of their first 7" while record shopping at Double Decker. I instantly fell in love with it and was mad it took me that long to get into them. Last year, they released the Surviving the Times 7" on Triple B, which is also a great record. I met Hoodrack over ten years ago and am psyched to see him go from a young kid to the singer of one of my favorite current bands. We spoke briefly at the Edge Day show about doing an interview for this issue. I sent him a few questions and this is what he had to say.



How are you doing, what's new?

I'm doing good! Not much new to share with the hardcore scene. I've just been taking it easy in Pennsylvania. I did recently go on tour with. Cold World for a long week and getting ready for Destroy LA Fest.

How did Stick Together begin?

I wanted to do a straight edge band for the longest time. War Hungry wasn't doing much and I was getting tired of traveling with friends bands and not playing. Bad Seed broke up and me and Rifkin started focusing on this. Another band from Pennsylvania broke up called Force Fed and that where we got our guitar player Justin. There was a different line up for a few practices but it didn't work. Rifkin knew a guy from town called "Mad Dog" who could play bass. I didn't know him, I was afraid haha. Long story short, I had the vision, Rifkin put the band together.

From a song writing and lyrical standpoint, how is Stick Together different than War Hungry?

War Hungry at this point is just Arthur writing everything. I have input but feel it's not needed. I trust Arthur, and know he's capable. I will write lyrics but sometimes that's a group project. Stick Together is more of a group effort when it comes to writing. Things get voted out, added, changed, etc. I write most of the lyrics but sometimes i need a little help.

Is War Hungry done or just on hiatus?

We are not done but also wouldn't consider us on hiatus. We can't do much due to location of all members and when we try to plan something it usually does not work. So mostly bad luck/bad timing

Tell me about Wilkes-Barre hardcore.

Wilkes-Barre area hardcore is great so many bands and so many kids. There's no real venue so that makes it harder but it doesn't slow us down. There are never any fights or bullshit at shows. I feel like our scene is united. Everyone should check out a show in the Wilkes-Barre/Scranton area.

There is a deep history there, but sometimes seems like it gets overlooked.

Yeah, that's true. There have been steady shows here since the early 90's. I don't think it gets overlooked, I think it's more of people not knowing the bands/history. Also there is not that much nostalgia because a good amount of people from back in the day are still involved in the scene. I have been hanging at shows with the same people since 2002 so that's kind of crazy to think about.

BEST OF LUCK...DRUGS SUCK



How have things changed since Café Metropolis closed? I remember seeing a lot of great shows there. I think I sold you a Go Time test press there.

I think it's better now. They didn't really book hardcore shows there since 2007 or so. They had their reasons I guess. Now they are gone and we are still here. It had a great layout for a show and some nice people. Also some terrible people and they didn't want the hardcore scene so it's better to not have them. I feel they took more than they gave to the local music scene in general (but who doesn't). That is all the past. There are a few halls we rent and lots of kids in our current scene. Great bands, PAHC is alive and strong!

Is there a new consistent venue taking its place?

No We had one for about a year called Redwood Art Space but it got closed down last summer by the cops. So right now it's real DIY firehalls and stuff like that.

How awesome was Club Zoo. Do you miss Posi Numbers? Favorite sets/stories from those fests.

I miss that whole era of hardcore. I feel like it was kind of the last of shows without booking agents, every band having guarantees, procore, package tours, big biz blah blah. I would work all summer, save up and just buy anything I could get my hands on. I would have a truckload of shirts/records/demos to drag home. My favorite set was that Desperate Measures set at the Zoo.

Do you see Back to Back Records as the current Schism Records? There seems to be a lot of shared members, just like with the Youth Crew bands of 1988.

No, I don't think it's fair to compare anything to Schism but I understand the comparison. I think it's just a time and place thing, friends having faith in friends and the creative skills. That's a very hardcore style, doing what you want with your friends and not being over concerned with the end results.

Stick Together has played a few west coast weekend shows. Is it hard to get those arranged, schedule flights, gets time off from work, etc?

It's not that hard for us. We want to play a great show so if we have to sacrifice some things at home we are willing to do that. Rifkin is good at organizing. Without that element, we might be in trouble.

You played that Chain of Strength secret warm up show, right? How was that?

It was kind of like a dream. We show up at this little practice space and Chain gets on stage and blows the doors off it. I am not a huge fan of reunions in general. Not because of money or edge breaking etc., just because they usually suck and ruin bands for me. Chain was awesome and I can't wait to see them again!



OUTSIDE THESE WALLS THEY DON'T UNDERSTAND MY OWN CHOICE, WHO I AM

A lot of people like to talk shit on Bold, yet like Stick Together. I can hear a lot of Speak Out influence in some of your songs. Yeah, I'm sure people love to talk shit on us ha! What happened to hardcore in the last 10 years where kids don't like/don't know about Bold? Speak Out is an insane record. Re-listen and get back to me.

Have you gotten negative criticism for Drugs Suck?

I don't think so. Maybe on a messageboard or some lower form of communication. I don't think it's very shocking. We are a straight edge hardcore band, what do you want our songs to be titled? Weed is a drug FYI.

I read some things you said in between songs at the Rival Mob record release show. It was pretty funny and yet accurate regarding the current state of hardcore. (Go buy the Rival Mob tape to listen to in your car, the cd for when you are driving your mom's car that is a little bit nicer, and the LP to flip on eBay and make all of your money back. We should have played on that end of the building, over near the merch table.)

Yeah, I love selling stuff. It's the only way to keep our band going and I'm sure it's a similar situation for many others. I don't think Stick Together goes over very well in NYC. Our set that night was pretty shot. I told the uninterested crowd we would be back when straight edge is ironic. Karl Beyond was there moshing, so shout out to him. I also feel when you are a straight edge band people automatically think you are a "terrible Youth of Today rip off" or "sound like Earth Crisis" or whatever reason they want to make up to not like you.

What are some new bands you are psyched on?

We just played a weekend w. Tolerate from the Syracuse area. They have a 7" coming out on Reaper. I am interested to hear that and a 7" from a band called Demolition coming soon on Triple B.

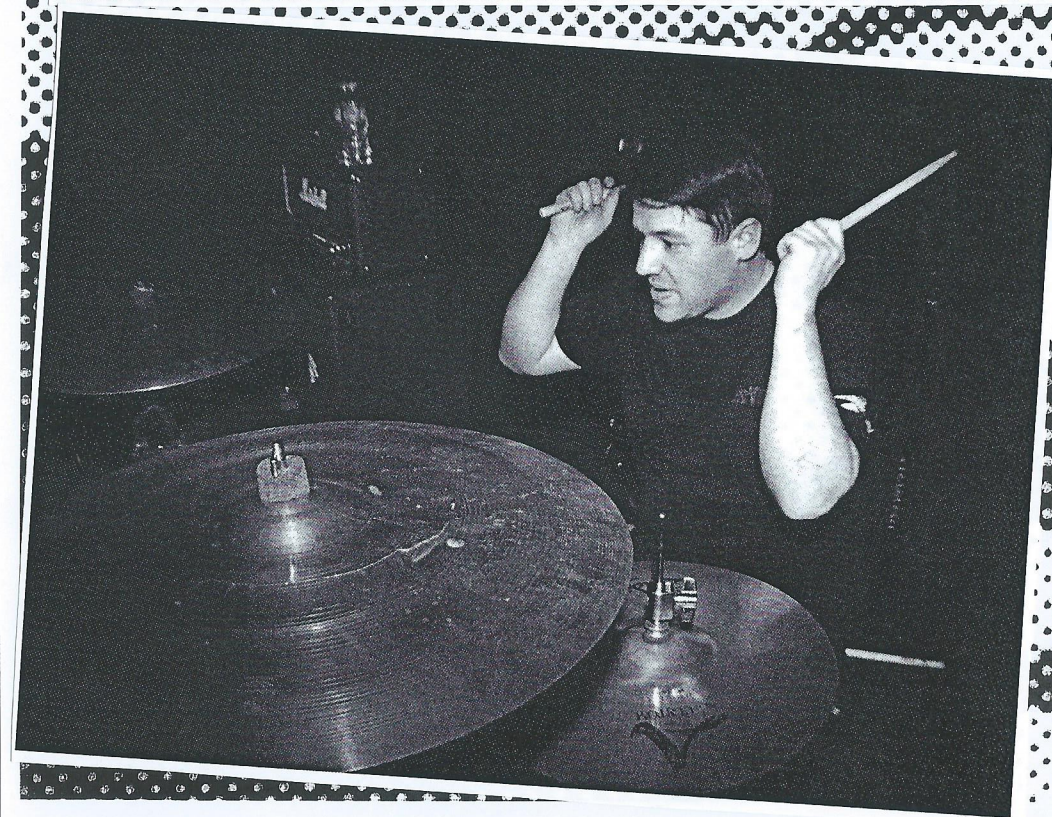
I absolutely love the Disengage lp (someone trade me a white copy.) You play bass in that band. Is there anything going on, or is it kind of on hold because of Stick Together and Ned being in Title Fight?

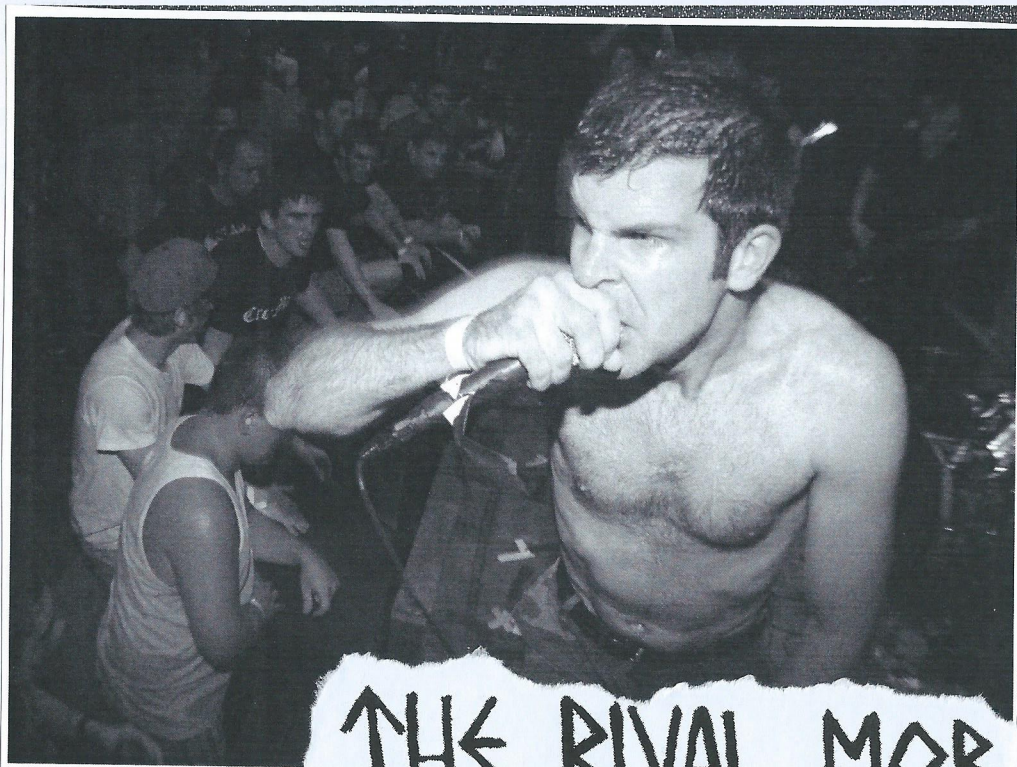
We hope to have some songs for Edge Day. I also love Disengage and love being a part of it. I guess ultimately it is on hold for Title Fight but it's a part time thing so not really affected.

What's in the future for Stick Together?

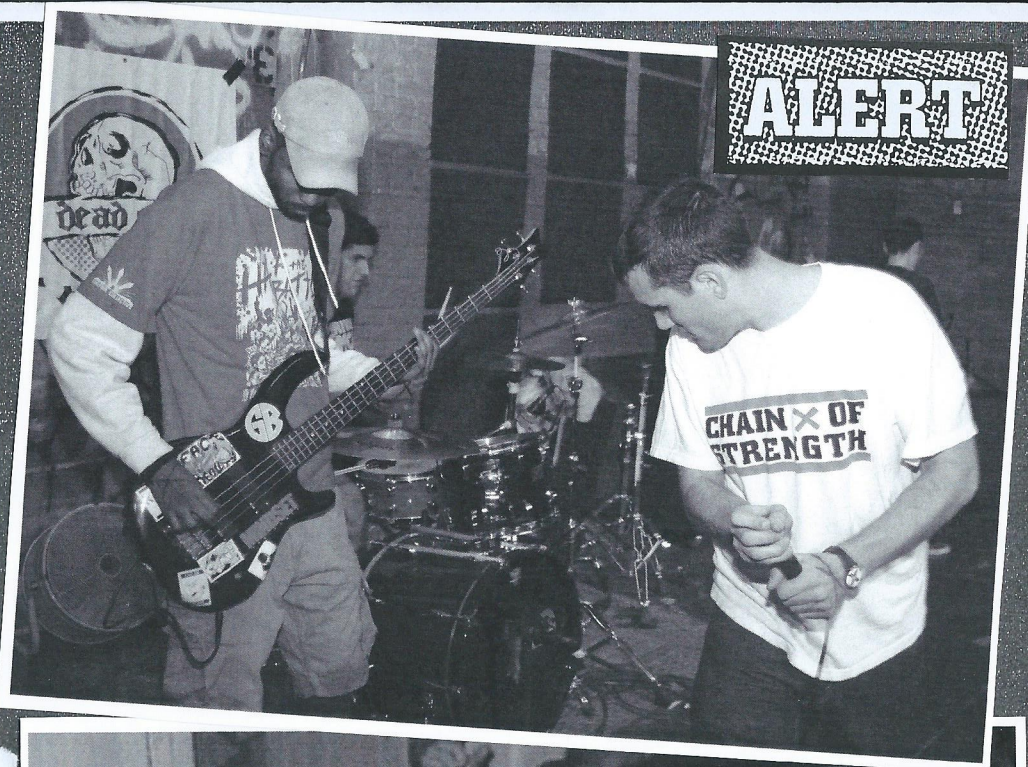
The LP is in the process of being recorded. We are playing This Is Hardcore. That's what we have going on right now!







THE RIVAL MOB



ALERT



MINDSET



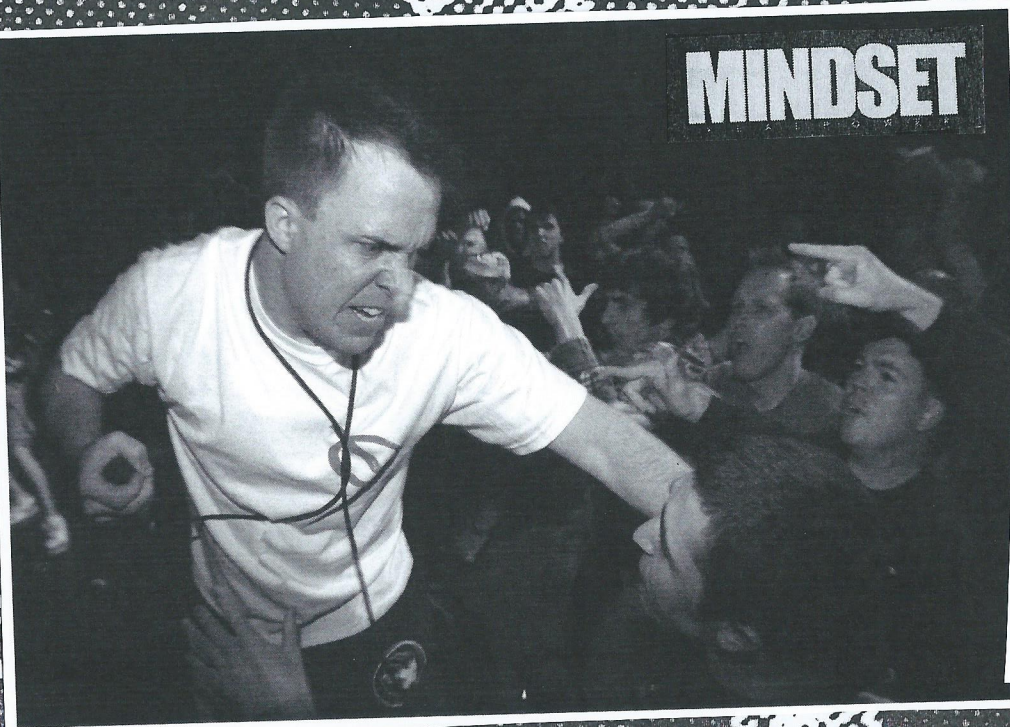
American Nightmare



FLOORPUNCH



BLACKLISTED



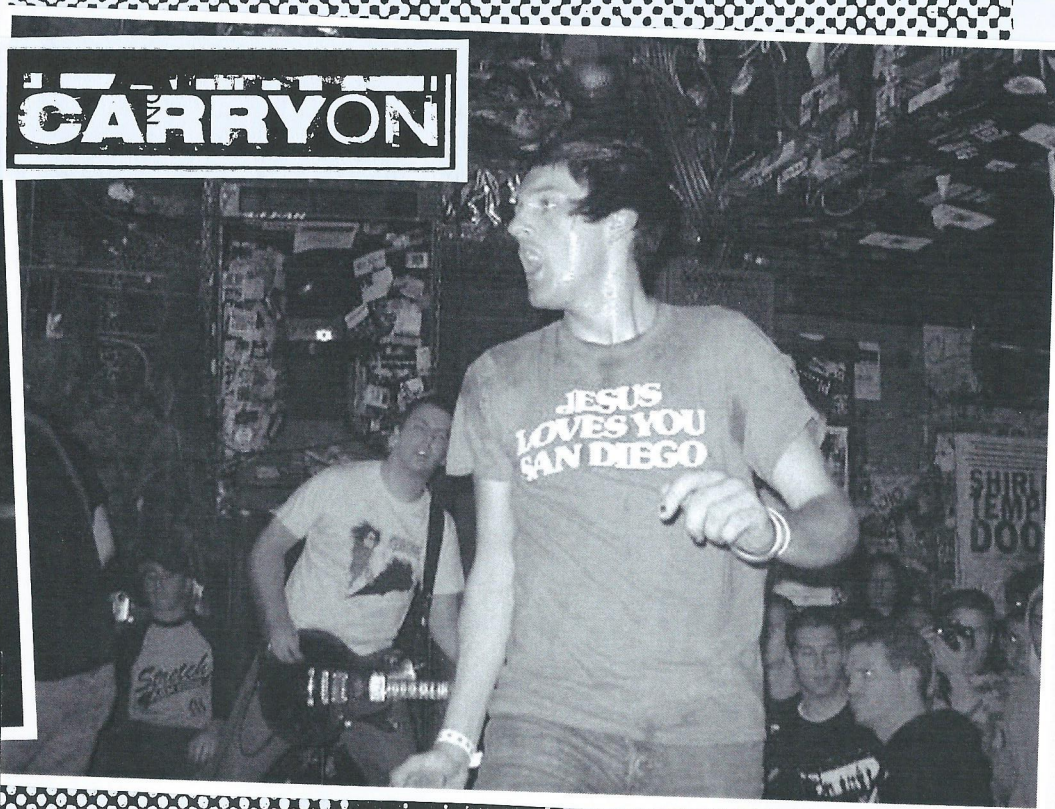
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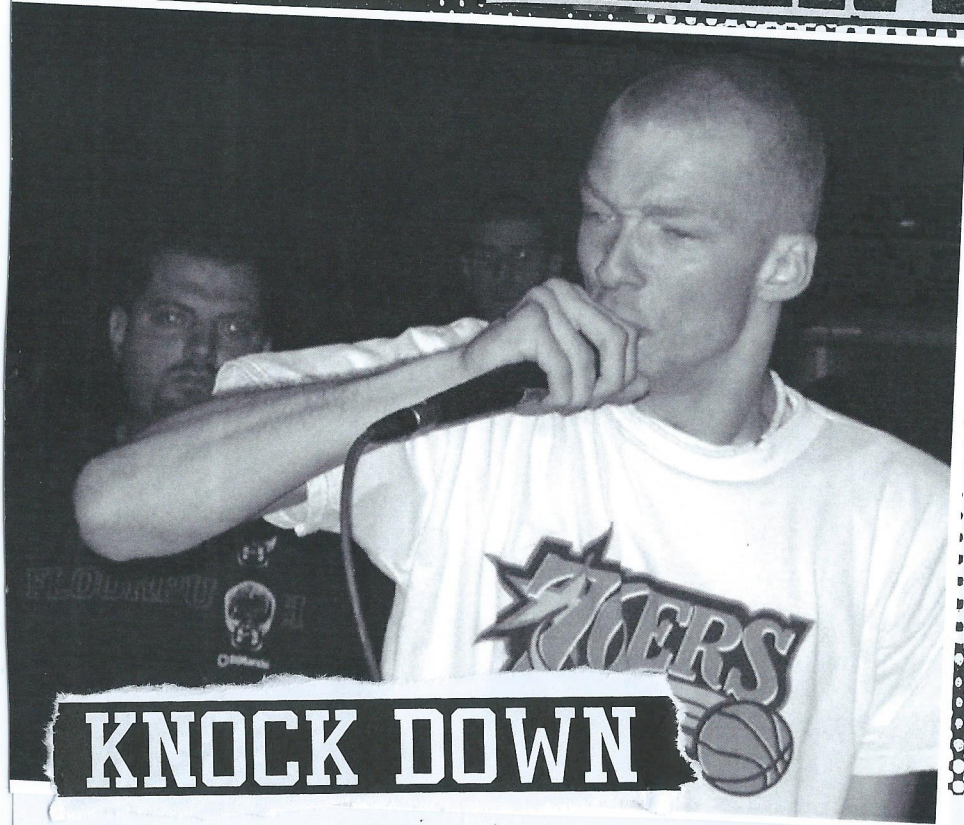
RIGHT X IDEA



ALERT



CARRY ON



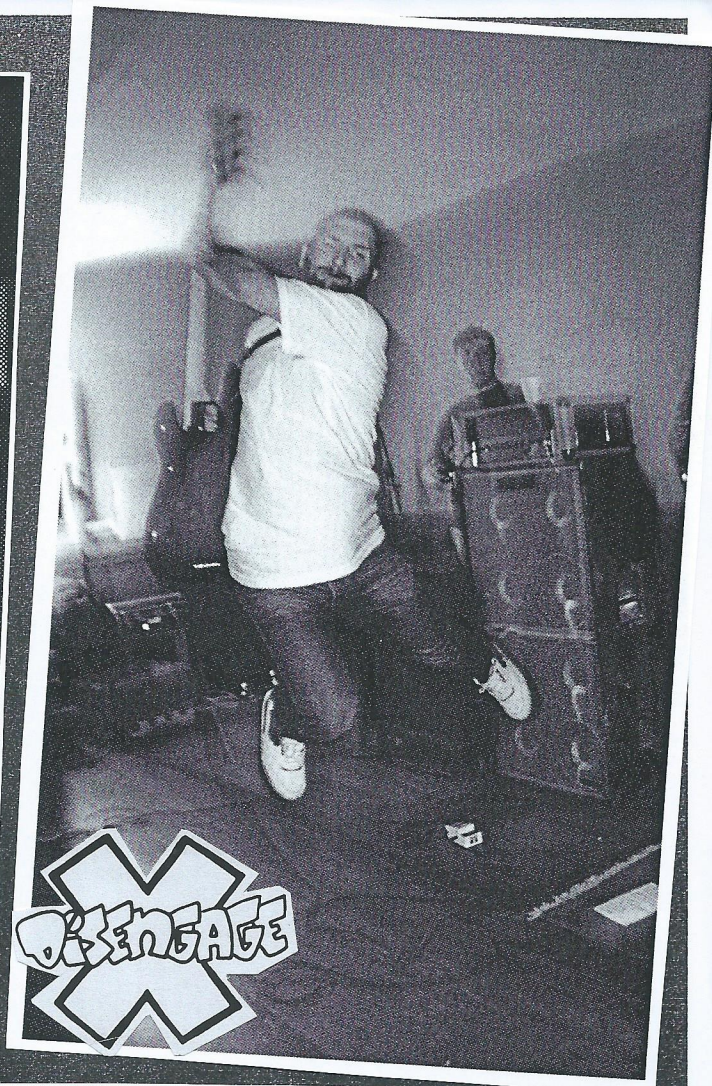
KNOCK DOWN



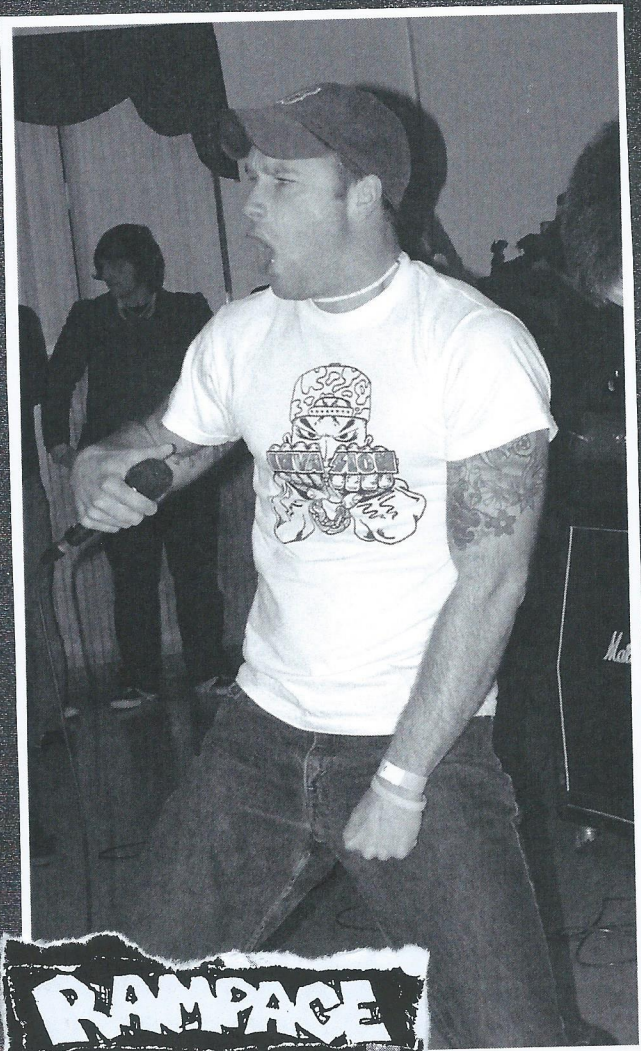
BAND



VERSE
REBUILD



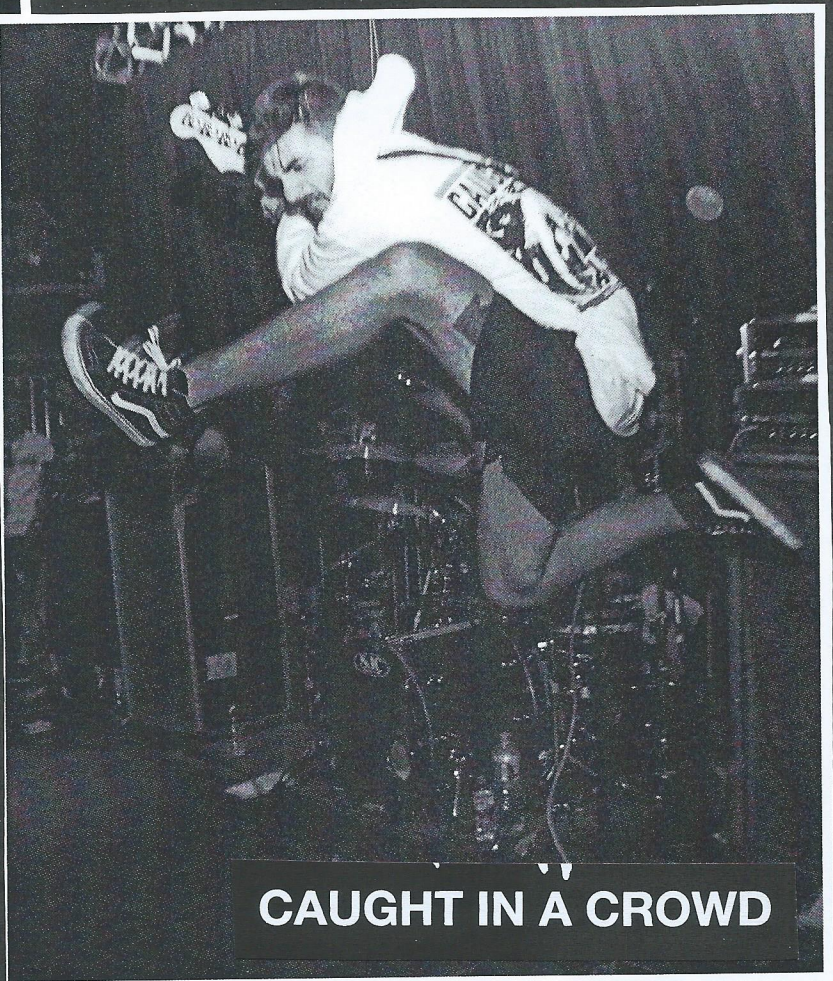
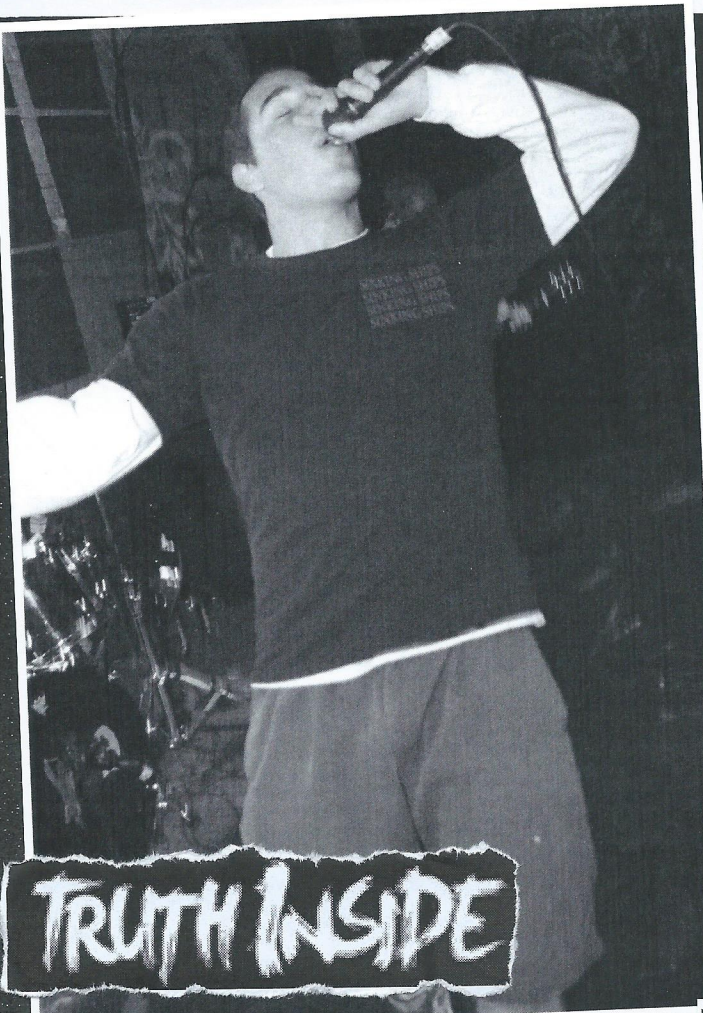
DISSENAGE



RAMPAGE



BLACKLISTED



YOUTH OF TODAY



One of the most important bands in my life is Youth of Today. I was always able to relate to their lyrics and felt the urgency in the vocals. I never got a chance to see them in the late 80's and was beyond excited to see them in Philly in 2004. I have seen them several times since then, and always enjoyed their set. Just before Edge Day 2012, I realized I have been doing this zine for a long time and never had a proper Youth of Today interview. After the show. I talked to Cappo about an interview, and he was down. When I messaged him about it a couple months later, he was unable to do it because he had a lot of stuff going on. Since I struck out with Cappo, I asked Porcell if he would be down to do it and he agreed. I knew he'd be busy with his family, life, and Judge shows, so I said no rush. That was 4 months ago and I can't delay the zine any longer. Here are the questions, make up your own answers I guess.

How does it make you feel that almost 30 years after starting Youth of Today, people still care enough to buy your records, go to your shows, and want to do interviews and talk about the band?

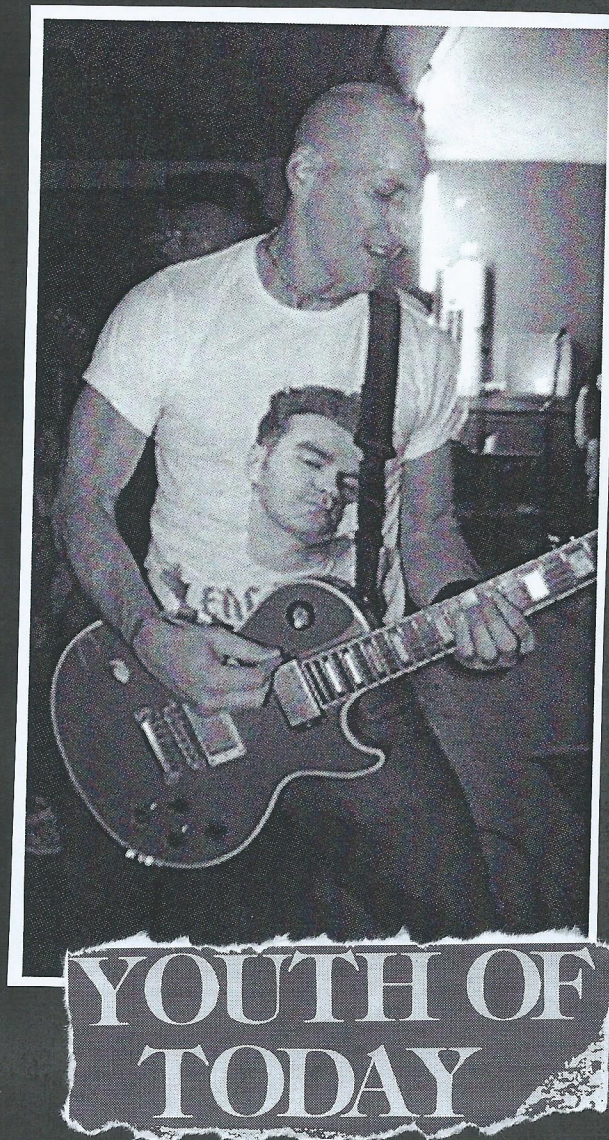
Youth of Today were very outspoken about your beliefs throughout the life of the band. At first, there was a lot of resistance from the traditional punk/hardcore scene, but over time views changed and people began to follow your lead. Did you ever really think the band would have that sort of impact?

How do you not end up with a god complex from it, ya know?

I'm guessing that is what lead to some of the later YOT songs and earlier Shelter songs.

Were you looking to fill a void in your life when you first became interested in Krishna consciousness or did it kinda find you?

What caused Youth of Today to break up following the Break Down the Walls tour? Likewise, what were the effects after the breakup which lead to the first song on We're Not in This Alone being Flame Still Burns (We're back!)



Throughout the years there have been a ton of rumors about the band, people in the band, and all that. Do these things ever get to you? Sometimes it seems like people hold bands and band members in such high regard and to a different set of standards, when at the end of the day, they are only people too.

Who ran Youth of Today, as far as booking shows, taking care of merch, etc?

What are your memories of the shut down show? What were things really like at CBs at the time? Did Youth of Today get shit from the locals because they felt the band was responsible for CBGB quitting booking hardcore shows?

On a related note, when they were trying to save CBGB, was Youth of Today contacted to play it? I think a YOT/GB show would have been insane.

When Youth of Today were playing shows, what band was your favorite to play with?

Youth of Today played a reunion show in Florida around 2004 and were met with negative criticism, including members of the crowd either turning their backs and/or flipping YOT off. What were you thinking when that was happening and how do you feel looking back at it?

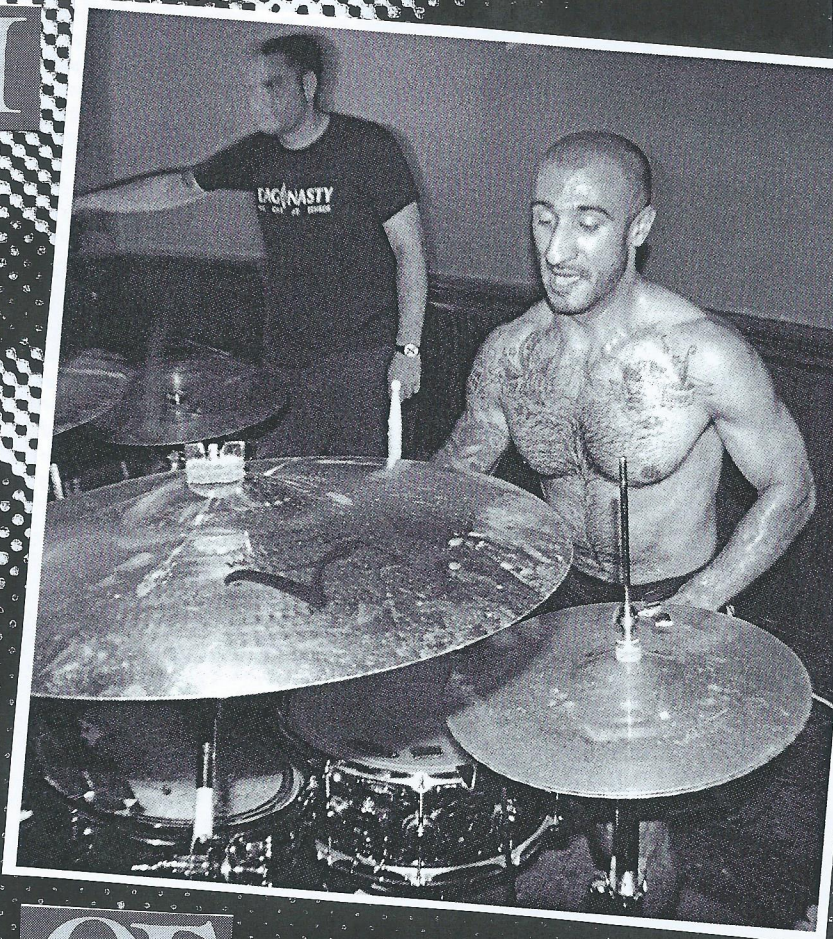
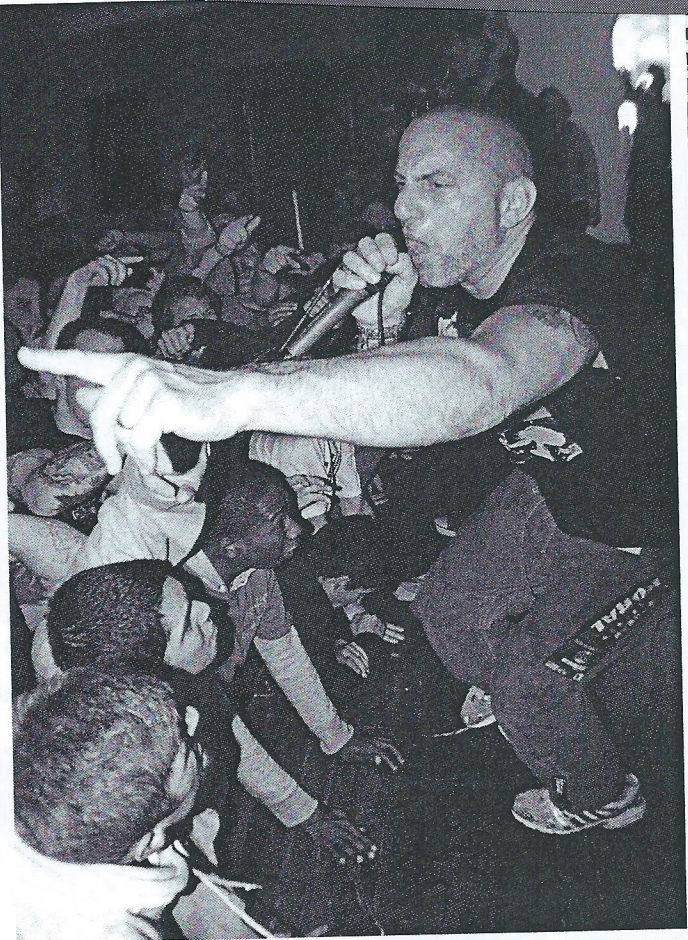
How did Youth of Today end up getting booked to play that Danzig Legacy show in Chicago?

What are your proudest accomplishments, regarding Youth of Today? Is there anything you would have done differently or wished you had done? What about things you look back at and cringe?



YOUTH OF TODAY

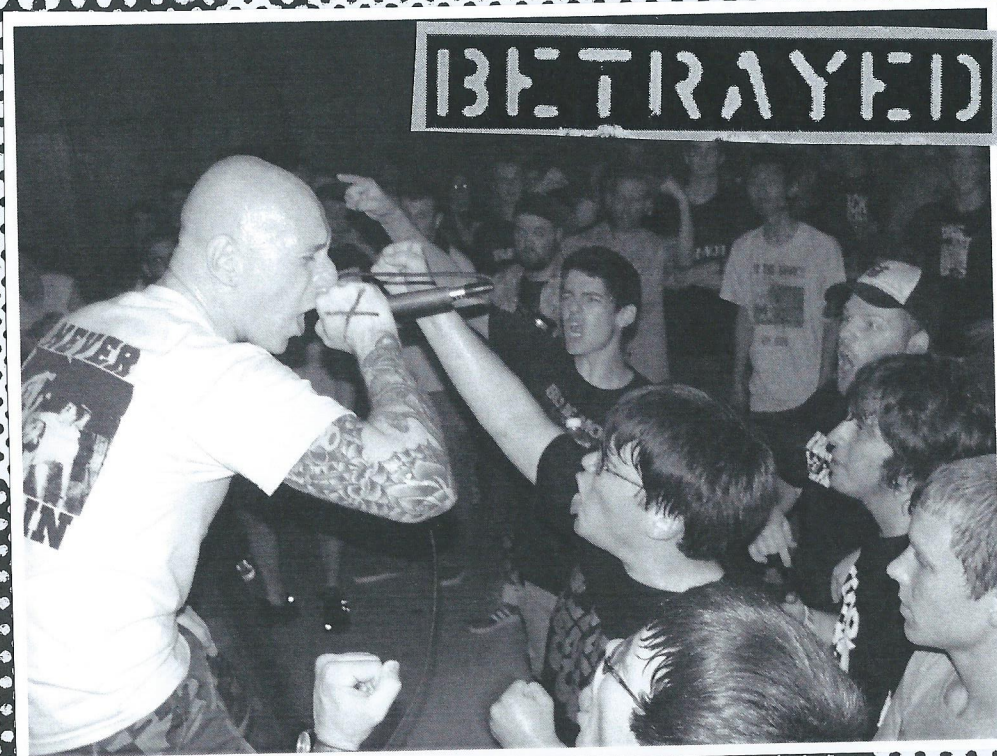
YOUTH



OF

TODAY







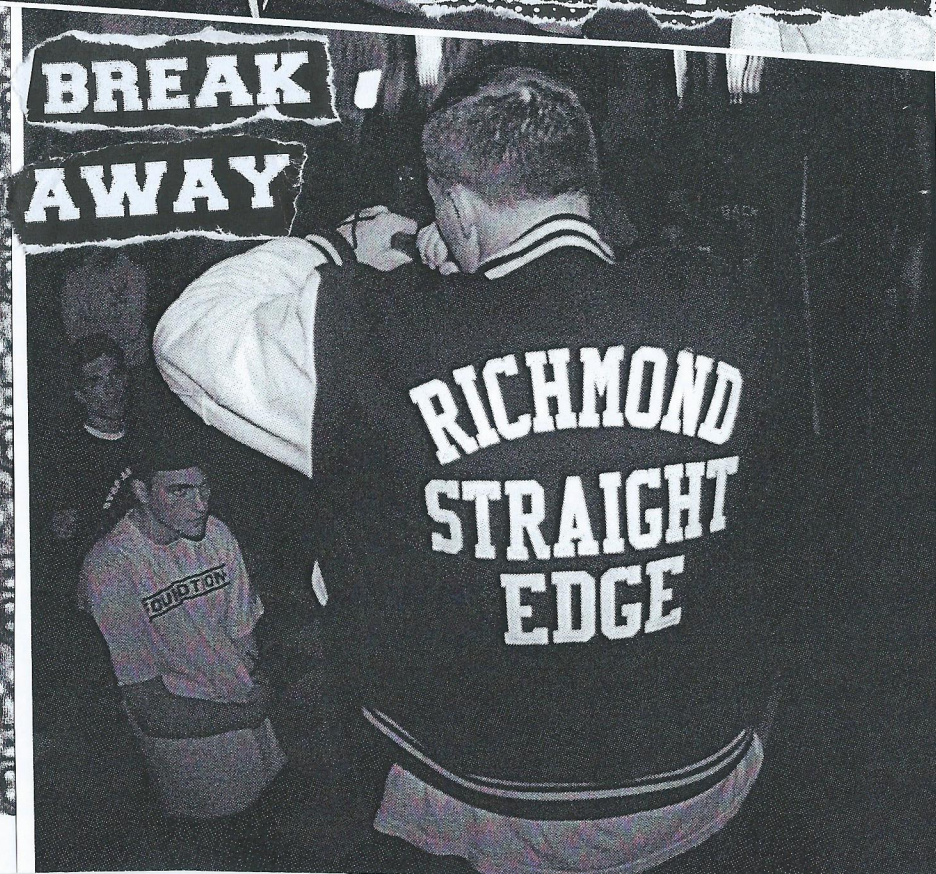
TEST OF TIME



mouthpiece



HAVE HEART



**BREAK
AWAY**

EARTH CRISIS





As time progresses time reveals the answers

Earth Crisis are one of those bands you either hate or love. I know there were a lot of people who didn't like how "metal" they were, or didn't support their "message." Rising from the ashes of the late 80's straight edge bands, Earth Crisis picked up where "Cats and Dogs" and "Thinking Straight" left off, writing songs about clean and sober living, taking a stand against vivisection, and supporting animal liberation by any means, including direct action. By doing this, Earth Crisis managed to both alienate some people and serve as a starting point for compassionate living and developing self worth. Throughout the 90's, they were the band the media would contact if they were doing a story about straight edge or a bombing of a fur farm. Their sound and lyrical content has evolved over the years, but their values and ethics have remained true, long after some of their critics have moved on. Earth Crisis took a few years off in the early 2000's, but over the past several years, began playing more shows and writing a couple records. Over the summer, I got in touch with Scott about doing an interview and he was more than happy to help out.

Hi Scott, how are you doing? What's new in your world?

Well, I just moved the Raleigh, NC area and I have a 2-year-old son, so life has been quite busy lately! Also, we are working hard on the new Earth Crisis record that will most likely be recorded in September of this year.

I guess we will start with some current events. Earth Crisis just got signed to a new label. When can we expect a new record and what can be expected from it?

Yes, we are excited to be working with Candlelight! The new material so far is a little more upbeat than the more laid back feel we are known for. It still sounds very much like Earth Crisis though.



EARTH CRISIS

Is it hard writing and recording with everyone being spread across the country.

Well, 3 of us live in North Carolina now, so that is making it easier. We still all write alone and then bring our ideas together for fine-tuning though. Most of the songs are pretty much complete when we present them to each other, we'll each just add a little flavor if needed. Touring definitely isn't as easy as it used to be with us being all spread out, but we make it work. I do most of the tour organizing, merch ordering, etc. It's a lot more challenging than it used to be for sure.



As adults, with families and jobs, how difficult is it to coordinate schedules to go on tour?

It's honestly nearly impossible. It seems like one of us always has a scheduling conflict. We are trying very hard to keep all the shows to the original members, but fill ins are usually necessary here and there. Luckily we have Andy Hurley, Mike Justian, James Chang, and Jonathan Dennison who are usually up to the task.

You played your original last show at Hellfest. Why the decision to end the band at that point? And why was the band resurrected? It started with a show here and there, and now you done several short tours.

At that point we couldn't really wrap our heads around the idea of not doing the band 150%. Everyone was getting married and having kids and the band wasn't everyone's main focus anymore. It took us 6 years to realize it can work on our terms I guess. When we played the return show in Baltimore it really made us remember how important this band is to not only us, but to many of our friends, family members, and of course fans of the band. Earth Crisis has always been so much more than just music. It was apparent that night that we were going to continue to do Earth Crisis again.

When the idea of starting Earth Crisis developed, what did you have in mind? Were you like I want to sound like ... Or be like Was there a lyrical agenda at that point? What was the first song written?

It most definitely started with a vegan straight edge lyrical agenda. Musically it started out as just trying to write songs that were basically all the "breakdown" parts. We wanted to have songs that were all the "good parts" of Slayer. The first songs written were All Out War and No Allegiance. Karl actually wrote those before he met the rest of us. Karl had been trying to put a band together for a few years, but was having trouble finding people who could handle his angry, rageful lyrics. At the time the Syracuse scene was more of a positive hardcore vibe. Karl wanted a more raw no filter approach and when we met him we all clicked on that level.

keep my head above the surface

straight edge against the current



I worked with abused and neglected children for five years and saw the devastating effects of drugs had on children and families. For example the children became secondary after the parent's drug abuse. I worked with a family that prostituted their teen daughter to support their habit. On the surface, people tend to think Firestorm is just about eliminating drug dealers in some straight edge warrior kind of fantasy. I always took that song to be more about the effect it has on the community and people of the community?

Absolutely! I'm glad you mentioned that because that's exactly what the song is about. It's not some childish fantasy about killing people. It's about a community fighting back against a disease. Lyrically a few things inspire it. One is the Black Panther Party. They were doing exactly what's described in the song when they first started out. Second is a group of vigilante police that Karl saw a documentary on. Overall the song is about inspiring people to not be victims and to regain control of their neighborhoods and their lives.

After Destroy the Machines came out, Earth Crisis got popular, both in the hardcore world, as well as being the band the media would talk to regarding straight edge, direct action, violence in hardcore, etc. As a result, a lot of people tried to tear the band down. I think it is a safe bet to say most of the people who felt Earth Crisis was "destroying hardcore" have long moved on.

Whenever you stick your neck out for something you're going to attract negative attention. I feel like we have always been a guilty pleasure band because to align with us is to bring some of that negative attention on yourself too. I think you're right though, most of the major problems for Earth Crisis have either moved on or OD'd so now it's just us and the die hards.

Throughout the years, Earth Crisis has remained true to the words, values, and ethics.

Absolutely! This is a vegan straight edge band first and foremost. All the members are proud XVX'ers!

What is your proudest accomplishment, regarding the band? What is your favorite Earth Crisis release? Is there something you wish you could have done or something you wish you hadn't?

I think what makes me most proud is meeting people that say we helped them become vegan, or we helped them get clean from drugs. It's amazing how we have impacted individual's lives, and we are honored to have been a positive influence on so many people. My personal favorite Earth Crisis record as of right now is probably Firestorm. That was a golden era for us, and the memories I have of that time frame are some of the best moments of my life so far. First tours, first real recording sessions. Everything was new, and I feel like we were really treading new territory at that time. It's unreal to think that was 20 years ago. This year is the 20th anniversary of the release of the Firestorm EP and we are doing a handful of shows to commemorate it. We are playing the EP in order, along with a few rarely played songs.

Lives of excess, lust and material greed

A slave to their own desires, apathetic to those in need

Whose idea was it to add the noises between tracks on Destroy the Machines?

I don't remember who had that idea, but I know it was inspired by the band Believer and their album Dimensions.

What inspired Forced March?

I'm not positive, but my take on it is it's about Karl's frustrations with having to work mindless jobs that made him feel like he was wasting his life. I may be completely wrong though. Born From Pain has always been one of my favorites lyrically. It's such an honest song, and very bold I think for the time. It spoke to a generation of people who understand exactly the frustrations Karl was expressing.

Sometimes people get into hardcore and think straight edge is the end, however for you, it was just the beginning. The facts and ideas that have been discussed and shared in this community seem to have shaped your views on the world and the actions you need to take.

That's true, we've always said straight edge is the beginning. It gives you the clarity of mind to pay attention to what's going on in the world around you. There are so many injustices in the world, and to sit by and self medicate them away is as bad as contributing to them in my opinion. We can't fix the world, but we can at least acknowledge it's imperfections and speak out as much as possible.

How does it feel to have been such a major influence on people both musically and personally? What about when people take the wrong ideas from your songs?

It's an amazing feeling to know that something you've done has inspired someone to change something negative about their life. As for people getting the wrong idea, that's not something we can control. People are going to interpret our lyrics the way they want. People always are saying we are "militant" and I never understand what that means exactly. We support some "militant" groups like the ALF, and Sea Shepherds, but as for violence against individuals who smoke, or drink or eat meat, that's not something we condone.

The last 2 records have more of a feeling of doom and the apocalypse about them, as well as the ideas the society (the world, whatever) is being controlled by a hidden agenda.

Yes, I wouldn't say that we are "conspiracy theorists" but we do find things like that interesting, and I think some of us do feel there is some relevance to aspects of those theories. An illuminati type group with a global agenda seems all but obvious to me at this point. The one thing Republicans and Democrats both agree upon is bailing out big business. That speaks volumes to me. Corporations are our real government.

Who Dares Wins was 10 songs about straight edge. Can't Stop the Truth is way more varied topic wise, almost like it should have been another Earth Crisis record. Any reasoning behind the expanded topics?

We felt like veganism and animal rights in general was lacking from the scene when we did Can't Stop the Truth so we felt obligated to try and bring it back. When we did Who Dares Wins, Earth Crisis was going full speed and we didn't want a complete lyrical copy, so we opted for a more straight edge unity vibe lyrically. Can't Stop the Truth was more of a wake up call to ideals that seem to have been lost in the hardcore scene.





**I'VE
BUILT
MYSELF
TO
LAST**





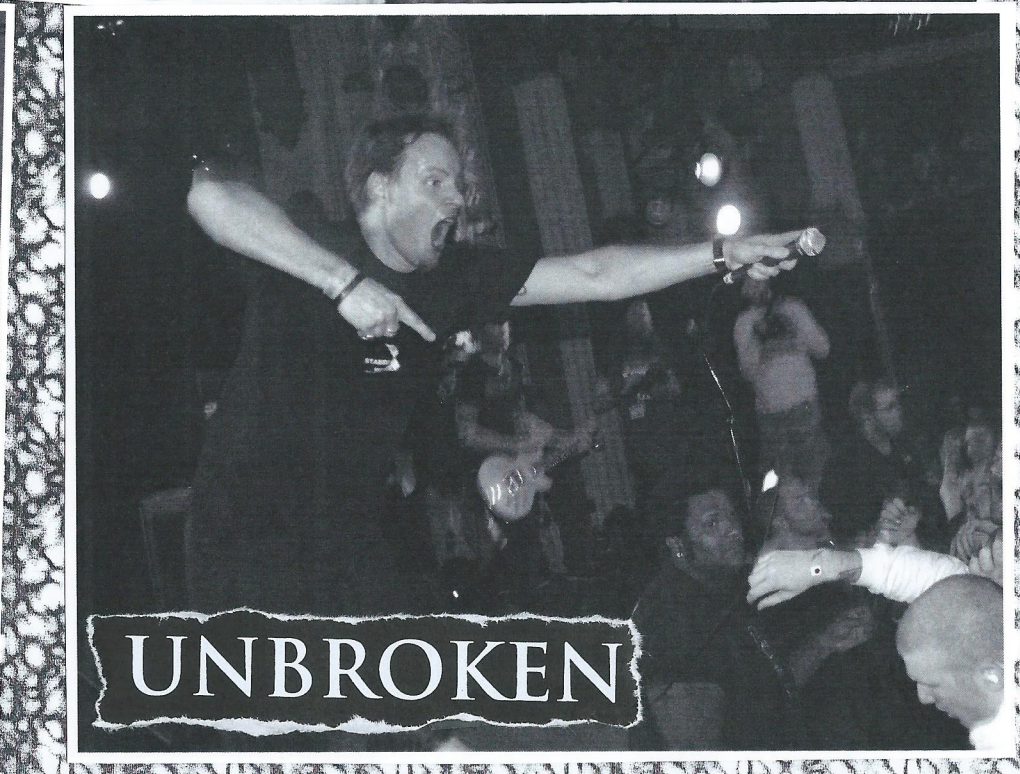
*American
Nightmare*



KNOCK DOWN



PANIC



UNBROKEN

THINGSWESAY



THE NERVE AGENTS



THE RIVAL MOB



H₂O

These are letters that were printed in Maximum Rock and Roll in the late 80s. There was a time when to order a record, you blindly sent money to a label and hoped someday the record would be in your mailbox. Much different than today with instant online ordering, payment, shipping, and delivery all in a 2 week period. I just thought these letters were a little amusing and wanted to share. Make sure you order from Revelation Records, their mail order is much better and reliable now.

I would like to address this letter to anyone who has been taken for money by the label known as SCHISM RECORDS, as well as John Porcell and Alex Brown, who ran the label.

My story begins on February 28, 1989, when a friend and I decided to order some SCHISM merchandise. For the record we ordered one copy of the Wide Awake EP, two Wide Awake shirts and a copy of SCHISM fanzine #8. A money order was purchased for the total of \$23 and made out to Alex Brown. One week after mailing it, I received the order back with a note from Alex, stating I had wrongly filled out the money order to John Porcell, and that it would have to be changed. I corrected the error and mailed out the new order in March. This was to be the last I would see of my money.

By about three months later, I was wondering what happened and asked SCHISM on June 2 what the delay was. When I did not receive a reply in three weeks, I wrote a second letter on June 23, to which I also never received a reply.

On (or around) July 9, Gorilla Biscuits and Bold played a show at City Gardens in Trenton, NJ. I found John Porcell there and told him of the problem. He seemed very apologetic and said it must have just been a mix-up. He took my address and assured me my stuff would be arriving soon. I spoke to him again after the show, and again he assured I would receive my products. As I write this letter on October 19, I have still received nothing; no product, no refund, no reply. Still worse is that SCHISM no longer has an address, so I have no way to reach them.

I wrote this letter because it amazes me how little people in this "scene" care about each other. This is not the only example of rip-offs out there, and I know per-

sonally if I receive something I order in under three months it is a miracle, but this instance stands out to me because not only did I contact these people several times, I personally was assured by them that everything would be resolved. I also must wonder how these people can sing in bands who preach unity and honesty, and then act in such a manner. I guess when you have so much money and fans, it no longer matters how you behave — and here I thought we were above that.

So, eight months later I still have no money, product or answers. I ask anyone who has info. on the whereabouts of SCHISM to contact me, as well as anyone else who has been taken by them. Most importantly I ask ALEX BROWN and JOHN PORCELL to have enough respect for the people who support them, to contact me and explain themselves, as well as sending my order. Thanks.

Paul Matey/ 904 Pierpont St./ Rahway, NJ 07065

MRR,

I am writing in response to Paul Matey's letter in issue #80. I know exactly how it feels! I wonder sometimes myself if anyone in this scene even cares about the people who take the time to order stuff from them. It seems like it should be really easy to open the letter and send the merchandise to the person!

There is one thing, however, that we must consider before going off the deep end and hating the record label. These people who run the labels probably don't just run the label. They probably work, go to school, or have other responsibilities. People like Porcell who are in bands and tour a lot don't have the time to send out the records and stuff 'cause they aren't home for one thing and can't take their label with them! Tim Owen (AXTION-PACKED) said himself in a letter that he wrote to me that running a label is far from easy. I'm sure that he has other things to do.

What really gets me mad, though, is when you write to ask where the stuff is and they don't write back. Or if a record's been out for a long time and you still receive it all late and everything. Why does it take a label three weeks at least to send a record to me when the label is a half-an-hour drive from my house?! Another thing is when people go yelling "Out Now" and the record's not even finished yet!! This is what FOUNDATION RECORDS did with the new CHAIN OF STRENGTH 7", but at least they had the common courtesy to write and tell you. SKATEDGE RECORDS did tell people that the BROTHERHOOD 7" is out, you order it, you don't get it, and then you find out you have to get it from OVERKILL RECORDS!! If you wrote a check, you wouldn't get it anyway, if you sent cash, there's no telling what happened to the money, and then you have

to use another \$3.50 to get it from the right place. Even if you send a money order, you've already paid \$3.50 for the record, \$1 for the money order, and then you have to spend another \$4.50 to send it to the right location, plus \$5.00 to get the original money order back!! It's ridiculous.

David Smith/3405 Elint Hill Place/Woodbridge, VA 22192

MRR and Revelation Records,

As I was reading one of my favorite sections of your zine, I noticed a letter by Paul Matey, who wrote about Schism Records and John Porcell. I too, am a victim who has not received merchandise from a record company (Revelation Records).

I ordered a Judge T-shirt, Gorilla Biscuits T-shirt, No For an Answer T-shirt, Bold EP, Judge EP, and also N.Y.H.C. "The Way it Is" (in two different money orders). I ordered my merchandise when I saw the full page add on the back issue of MRR. That was in the middle of August. Today it is Christmas Eve and I still haven't received a single product from Revelation Records. It's not that I'm cheap or anything, but when somebody offers a service to the community (Revelation Records) they could be prompt with their orders and/or if they could not supply me with what I ordered, they could at least write me a note or a short statement stating that they were all sold out or something in that nature. I have not received anything in that matter, either.

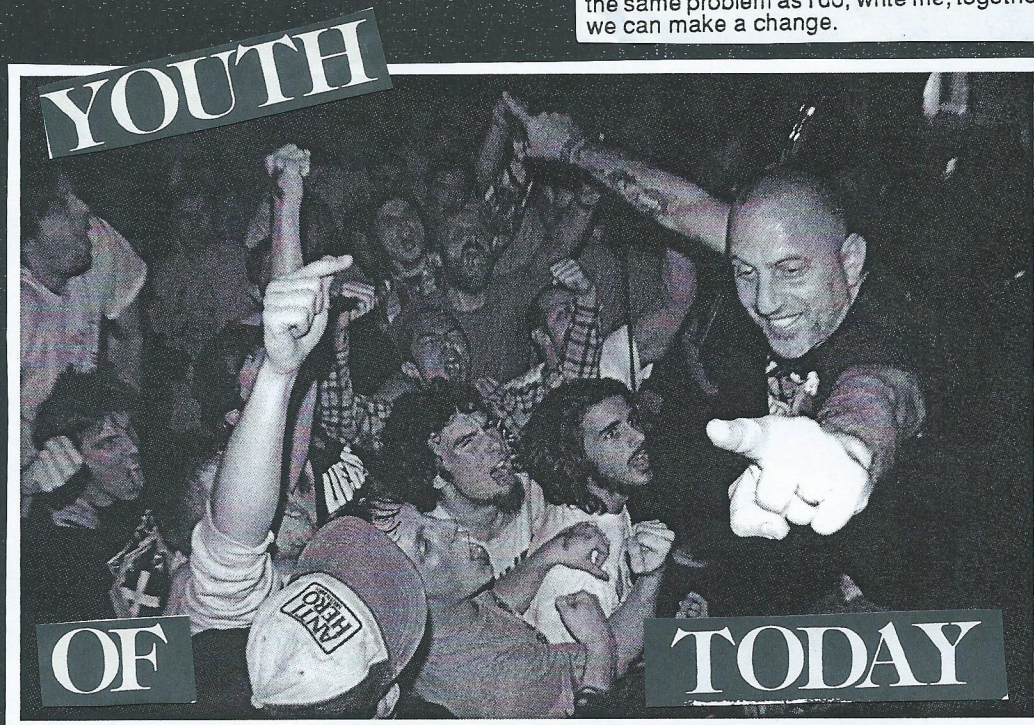
A happier note: I also ordered an EP from Axion Packed Records around the same week; thank you Tim Owens for being prompt with my order and the great flyer. I received my Four Walls Falling EP about three and a half months after I ordered, but still no Revelation Records merchandise. I hope I receive it before I start collecting Social Security. I'm sixteen years old, by the way.

I sympathize with Paul Matey. To my knowledge, Schism Records went bankrupt several months ago. That is probably why you haven't received anything, and I sincerely doubt you will ever see a record or zine

with the Schism logo on it. Somebody told me that Ray Cappa left Revelation records and John Porcell took over. I hope that maybe somebody with influence like Tim Yohannan or maybe the big boss of Revelation Records himself, Jordan Lopper, will read this letter and think about something. If you keep screwing people over, they will stop buying your merchandise, and you'll be broke.

Still waiting for my shit,
Michael Kaleck/ 6741 Kindred St./ Philadelphia, PA 19149, (212) 745-9846

P.S. Paul M. or anybody else who has the same problem as I do, write me; together we can make a change.



The next couple pages are just some things I have on my mind. I'm not an authority on punk and hardcore, and I really don't want to sound like a grumpy old man. I've always tried to be honest and real when doing this zine. My philosophy is if I don't like something, I need to do what I can to address and make the necessary changes. I honestly love punk and hardcore, and want to see it grow and positively evolve as time goes on.

Over the summer, I decided I was going to go to This is Hardcore. I hadn't gone since the first one, and as over 4 days fests as I am, I figured I'd go, see some friends, buy some records, and have a good time. When I got there, I was surprised to see how big the fest has become. Hardcore festivals surely have grown since they started in the 90's. I changed too, as a bulk of my conversations were about mortgages, families, and lawn care. It was crazy, and awesome, to see actual food vendors there. I had flashbacks of endless trips to Taco Bell during Posi Numbers 2004. I was impressed with how well Joe ran the fest. The bands ran close to on schedule, and there was quick set up and break downs. Lots of areas to chill and get away from hardcore for a bit. I was psyched seeing merch outside. Old fests, it would be impossible to get through some areas, so to me this was a welcome change. I also liked there were booths set up for different social causes, which made it more than just being about music and sick moshing. While I am on the subject, enough with the stage mosh. It's dumb, you're no good. And no one thinks you are hard or sketchy when you are 19 and weigh 165 pounds. Now that I got that out of my system, back to the fest. Joe has to put up with an endless amount of nonsense and complaining in the months leading up to it. Sometimes it appears that a wish list of bands ends up becoming demands and criticism. The reality is, no one is "owed" This is Hardcore every summer. Hate to break the news to you, but it's true. When you are there, have you ever thought about what you can do to help out? You know, not act like animals. Maybe throw away your trash or pick something up that you know should be thrown away. The burden does not solely lay on Joe and the TIH staff. Another thing I really like about TIH is the variety of bands that play it. It's not just one style of hardcore, or flavor of the month band. There are new bands, who are being exposed to a larger audience for the first time. There are the bands that are making an imprint on the current hardcore scene. And then there are the old bands and reunion bands. I think it is awesome that bands like Negative Approach and 7 Seconds play the fest. The reason is there are kids there that need to see them. It's not about glitz or style points. It's because the kid has a connection to the bands and their songs. They might not live in an area that would even have a chance of seeing the band in any other circumstance. It's real. I know that Joe does everything he can to help out the people who need to be there. He looked out for me. And there are no words to describe what that meant to me. That is definitely hardcore.



THE FIRST STEP

I wish there were more zines. I really do. I went through the old issues of Start Today while getting pics together for this issue and it was like looking back into a yearbook. From the bands interviewed, to the ads for new records, and photos from shows, it was really a snapshot of that part of my life. I love being able to see old friends in the pics, remember a particular band's set, or something that happened either at the show or on the way to or from it. We need to be able to document now. We need to be able to look back. Our work needs to be there to inspire and motivate the next generation. You can't really save a messageboard post or a funny tweet into the hardcore archives.

I saw a band last year that really impressed me. They reminded me of a few bands from the 90's and promoted the same values. When I was coming up for ideas for this issue, they were one of the first bands I thought about interviewing. I was truly interested in what they had to say and figured it would be a great interview. I got contact information from a label that put out one of their records and emailed them no less than three times (along with a link to the last issue) and did not get a reply. Not even a "hey I'm a little busy right now" or a "leave me alone you fucking kook." That totally soured me on the band. Don't act like you care and that this is a community, making change, sharing ideas, etc when it is a total farce.

Seriously bands, please make demo tapes again. At least demo cds. I'm really tired of bandcamp pages. Feel free to continue with that, but it would be great if I could order a demo from you. I like physical copies of music and I also like getting things in the mail. Please quit being lazy. While I am at it, please stop emailing labels with a link to your band and asking the label to put out your record. I know Bottled Up isn't the biggest label in the world and I appreciate the fact you took time to email me and ask about doing a record, but let's take a second to think about it. Prior to contrary belief, record labels do not have an endless supply of money. If you don't have the drive, desire, and vision to make a basic demo, why would I want to invest my time and resources into your band?

I got my first skateboard in 1987. I got to witness the tail end of the Bones Brigade era and the death of vert skating, as well as the street skating revolution. In the early 1990's, the skateboard industry crashed. As a result, the number of skaters drastically decreased. With the larger companies struggling financially and going out of business, skaters, always known to blaze their own paths, began running their own companies. In a total DIY move, skateboarding was made real again. It was no longer controlled by the big corporations, that had completely lost touch with modern skating. I feel very lucky to be around during this period. Skating shifted from dudes in neon colors skating a vert ramp in the suburbs, to gritty kids holding it down in the city streets, dealing with city life around them. San Francisco and the Embarcadero was ground zero for the revolution. Steve Rocco was able to fund this change. Hiring artists to draw and produce graphics and ads that hadn't been seen before. Videos were the catalyst for bands like Pennywise, The Offspring, Souls of Mischief, and Del. There was no Warped Tour or Tony Hawk's Pro Skater. It was people skating for the sake of skateboarding. Over the years, skating has progressed beyond imagination. I feel bad for anyone trying to start skating now, because it is simply too hard. When it is all said and done, skateboarding is supposed to be fun. Never forget that.

Something else I would like to see come back is flyering for shows. I've noticed lower turnouts overall and some promoters complaining about it. I really feel a lack of flyers is a contributing factor to it. Growing up, I was more likely to remember an upcoming show if I had a flyer. I loved going into record stores and picking them up. I have binders full of them. There is no need to rely primarily on message board posts. It's almost 2014, it's not that hard to put a decent flyer together. I think another problem is too many bands as well as scene segregation. Shows used to be an event. Not every show needs to be a lineup of the same bands. Too many shows really impacts turnout. No one wants to go outside their comfort zone. Alienation has caused a lack of a sense of community. I don't mean like some weird hippie commune community, but a place where ideas are shared, creativity is fueled. We are growing further from that concept. Thanks to social media, everyone knows what everyone else is up to and real communication is missing. It seems like there is very little money coming back into the scene. People just aren't buying records and zines like they used to, it's more about your image. I've seen too many bands looking for instant "success" and fame and lacking the heart and passion of bands of years past. Hardcore has always been a vehicle for change, but now there is an abundant amount of YOLO/MTV culture attitudes around. I hate when a band has 8 different shirt designs with them, yet not a single cd or record. Fashion over function I guess. There are some bands whose shirts I always see for sale on the trade boards, yet have no idea what the band sounds like. Like to the point I wonder if they are a band or a clothing company. Do we really need iphone cases, belts, gloves, booty shorts, and whatever else a logo can be printed on? It's become something to consume, just something to do.



GHOSTXSHIP

CARRY THE FLAME

TRUE

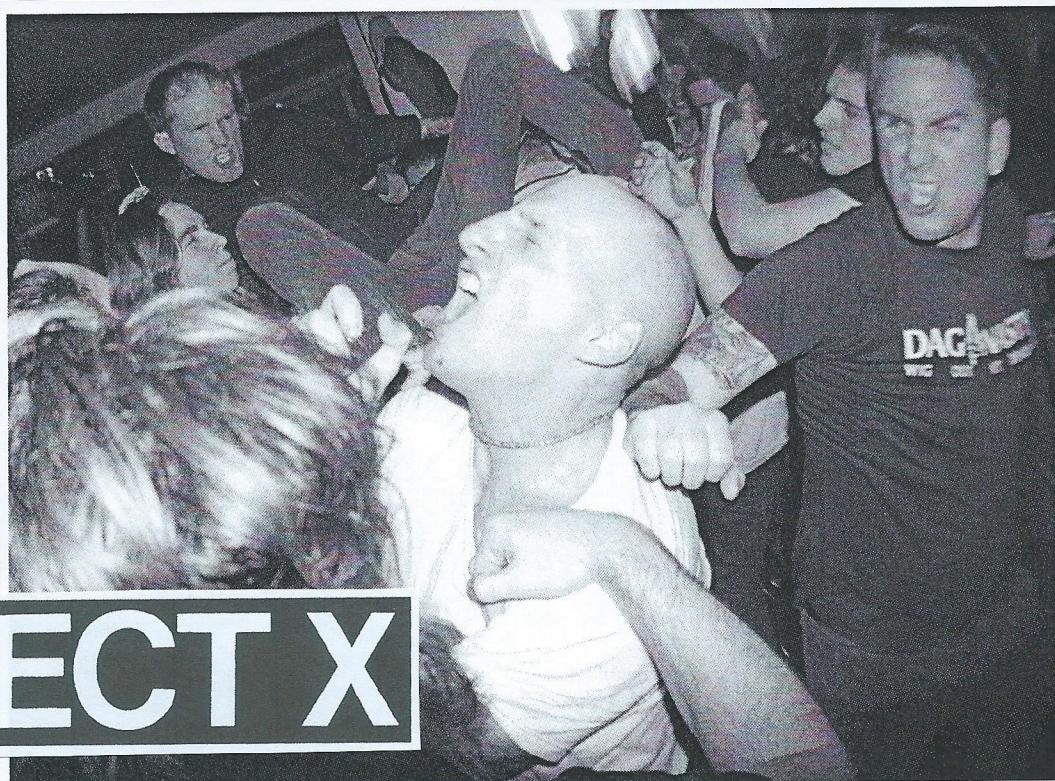
BELIEVERS

REMAIN

Last fall, I got a text early one morning telling me I am going to go to the Black and Blue bowl this year. I knew what that meant. Although I was not directly told who it was, only one band could illicit a text like that. I kept thinking someone had bad information. There is no way Judge was going to play again. But I hoped it was true. I was listening to East Village Radio when they were announcing the bands who would play this year. I sat there waiting to hear it. Cool, Strife is playing. I hadn't seen them since 98. Awesome, Breakdown is on the bill. Then it happened. They said it. Judge was playing and tickets were going on sale Friday. I started to worry it would sell out in seconds and I wouldn't get in. Luckily, I did manage to get a ticket for me and my friend. The weeks leading to the show was like waiting for Christmas. Only you were bad and weren't really sure you were getting the gift. I used to drive to New York from Philly all the time, but on this day it felt like we were never going to get there. After an absurd amount of traffic, we parked and started walking to Webster Hall. I saw some friends, had some pizza, watched some bands. However, at this point, I just wanted to see Judge. Breakdown's set ended and shortly after the Judge banner went up. I began thinking "whoa, this is really going to happen." They used the Imperial Death March as their into and blasted right into Take Me Away. Mike Judge emerged from the shadows with a microphone in his hand. I could just stare while thinking "this is really happening."

Let's go back to 1990 when I first bought Bringing It Down. I remember that day like it was yesterday. My friends and I took a bus into Pittsburgh to skate and hit up Eide's record store before coming back. It was a chilly, miserable day in the city. Not exactly the best day of skating. I walked into Eide's and was browsing the tape section. At the time, I mostly bought tapes because they were the most practical. I bought Bringing It Down and the Burn 7" that day, since they were on Revelation Records. At the time, they could do no wrong and I knew it was going to be a good purchase. I didn't know who Judge were. I didn't know Sammy and Porcell were in the bands. I loved Youth of Today. I loved all the early Rev stuff. But here's the thing. I was 15 years old and lived about an hour outside the city. I only found out about bands through friends, Thrasher, and whenever I could get my hands on it, Maximum Rock and Roll. I didn't care about what was going on at the Anthrax or who was hanging out at Some Records. I was a lost, fucked up kid who was lucky enough to find who he was early in life and music was my best friend. I had no interest in going to parties and being cool. On weekends I would rather hang out at the mall with my friends, hit Taco Bell, and then go skate. I wasn't a scenester. I didn't really know anyone. But I had the music and the bands. There were many kids like me. Through thick and thin, we stuck around. Through the good times and bad times, there was always a band or a song that would fit. It's what has kept me sane and grounded all these years. It has always been with us and a part of us.

So there I am, standing in a sea of people, trying not to get killed by an erratic stage dive from a speaker or something. As corny as it sounds, the set was magical. You had to be there to really understand. I kept inching closer to the stage when I got the idea "maybe I'll bust a dive for Judge in New York City at Webster Hall. Fuck yeah!" I sloppily got my 38 year old ass on the stage, turned and did a side flip back into the crowd. I was stoked, because I thought about the kids I went to high school with who are old and boring, and here I was seeing bands and living my life like I did when I was 17. It was actually a good feeling. After the storm, I met up with my friend outside, when he asked me what happened to my face. I had a few cuts and bruises, I didn't even remember getting. I remembered catching someone's heel on the top of my head at one point, but that was it. Two days later I was back at work, answering the question "what the hell happened to your face?" I showed them a few videos on my phone. They didn't get it. Perfect.



PROJECT X

FLOORPUNCH



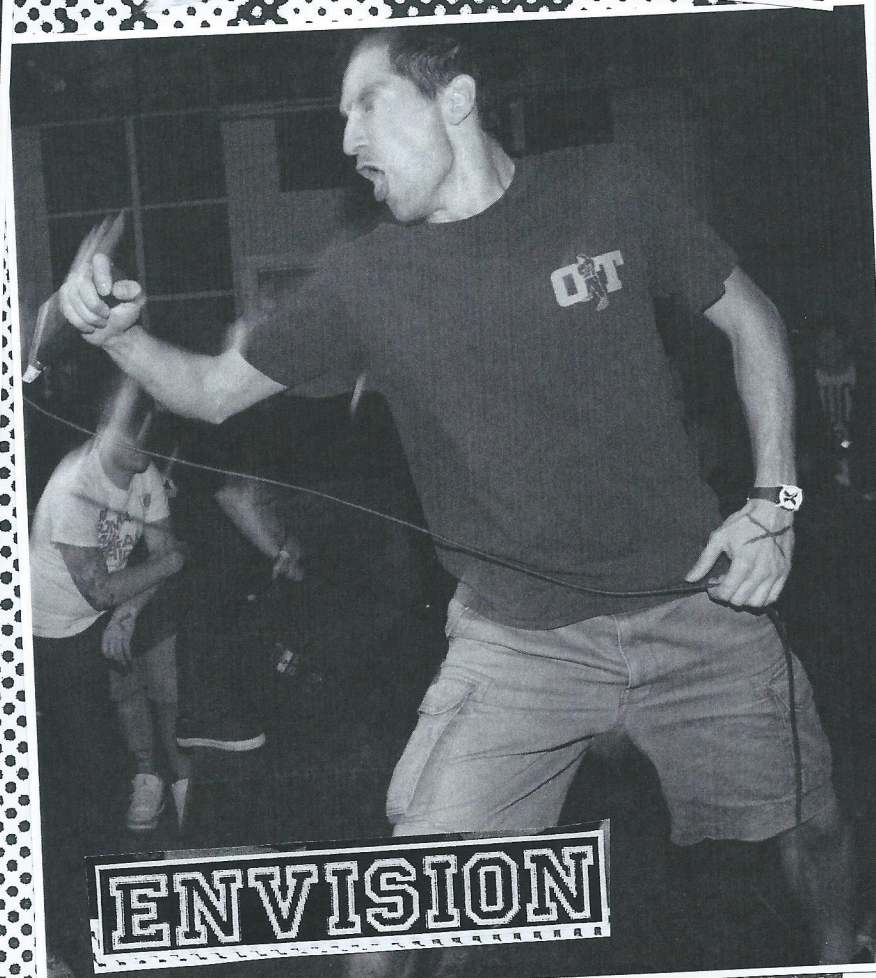
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**OUTLAST
XXX**



ENVISION



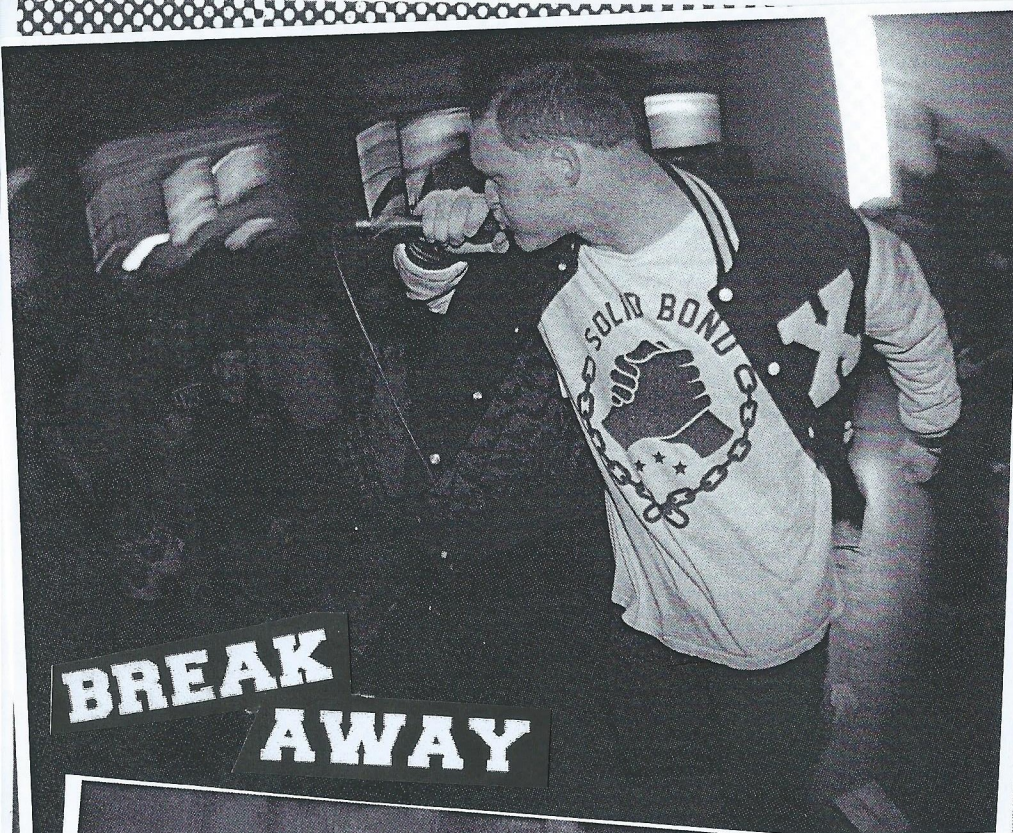


CHAMPION



MENTAL





**BREAK
AWAY**



**DESPERATE
MEASURES**



OUR SIDE



TEST OF TIME

The Wrong Side



mouthpiece



BOLD



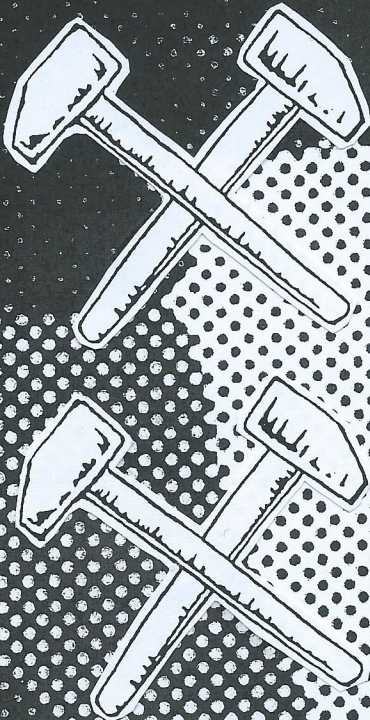
NO WARNING



JUDGE



For years, I wanted to get in touch with Mike Judge about doing an interview for this zine. Not long after *This is Hardcore* and talking to a friend, I said fuck it and decided to go for it. I wrote Mike a short message and hit send. I immediately felt sick and nervous about it. Over the years, there have been so many stories and rumors, Mike appeared unapproachable and I figured I didn't really stand a chance and was hoping I would at least get a "thanks but no thanks." To my surprise, Mike quickly responded to me saying he would do it. I was beyond excited. I've loved Judge for well over 20 years and their songs grew and changed with me as I grew and changed. During some of my darkest days, I was able to find comfort in Mike's lyrics. I felt the same frustrations, anger, despair, and other emotions that fuel the songs. Mike was nothing at all like I had pictured in my mind. The hard, callous exterior was based on myth, not fact. I found that Mike was very approachable, honest, sincere, personable, humble, and appreciative that people even care about his band. I am incredibly grateful to interview someone I have held in such high regard for so long.



What was your favorite Halloween costume as a child?

Truthfully, I don't think I had one because I never went out. When I was a small kid, there really wasn't anyone living out here where we were. It was just woods.

Tell me about Mike Judge in 2013.

Mike Judge today is pretty much the same kid that played air guitar to Kiss records when he was 10. I'm still looking for answers and I have a bunch of new questions. It seems the older I get, the more questions I think to ask. That's how it goes, I have more questions than answers. At least I am still searching.

After Judge broke up, you kinda went off the grid with the exception of the Old Smoke stuff. Were you tired of the scene and its politics, or were you searching for something more personal and you had to distance yourself for your own peace of mind?

I know that from some people's perspective, Judge broke up quietly. To me, it was the exact opposite. At the end of tour, we were worn out. I was blaming myself for the things I had no control over. I tried to write from the heart, to let it all out. The good, the bad, and the ugly. From my perspective, I was writing commentary on the violence around me and people thought I was glorifying it. A lot of people at the time were feeding off the violence. My words were fuel. They were fighting each other and tearing apart a scene that gave us a home and a place to fit in. The whole time they were destroying the very thing that brought us together. They were using Judge as the soundtrack. That broke me.



Playing music seems like it has always been extremely important to you. Have you been playing in some form throughout the years? Yes! Music really was my first friend. The radio, every minute I could, I was listening. I was learning through the words of the songs I was hearing, then as I got a little older, my brother gave me his record collection. That was it. I was in love with music. Everything about it; bands names, album titles, song titles. I loved it all. The stories that were being told, it gave me life.

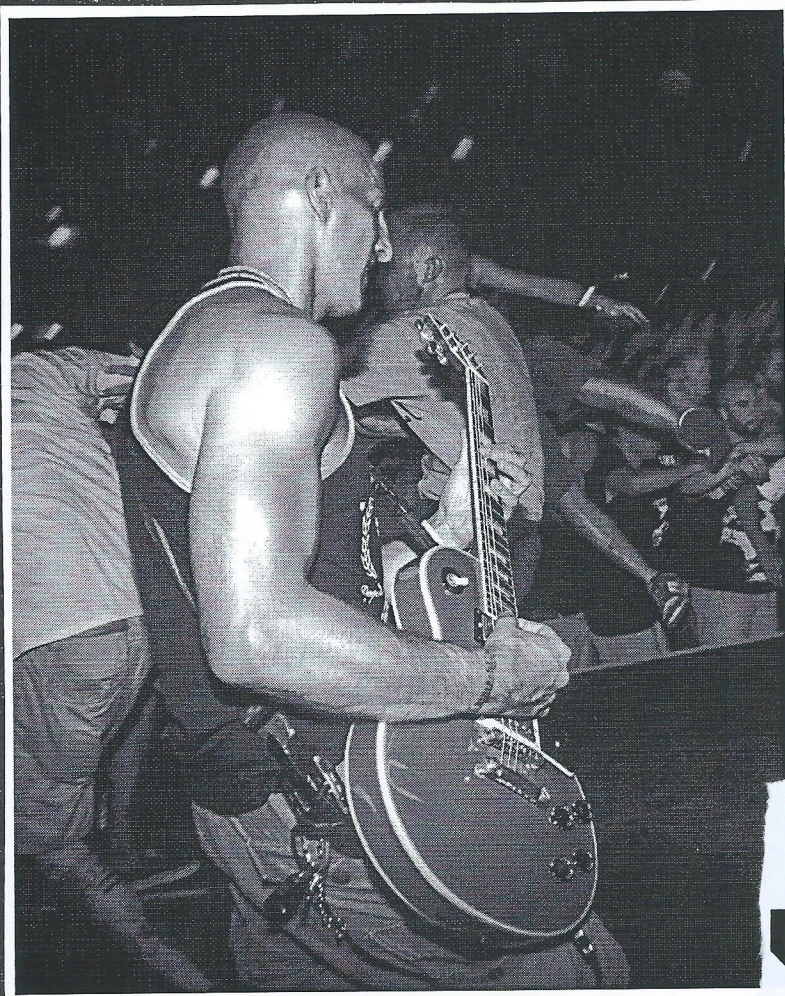
What's the difference in playing these songs now, as opposed to when Judge was active in 1989?

There's really not much change. They still mean as much to me now as they ever did. I wouldn't have done it if it was not what I believed in. I don't care for nostalgia trips. It had to be real. I have too much respect for Judge.

Judge is one of those bands that kids cling onto and have been important and a favorite band to them throughout the years. How does that make you feel?

I'm humbled when someone says the words I wrote changed the course of their lives, or that because of the songs I wrote, they realized they weren't alone in how they were feeling. That's the stuff that will turn your head around.

Judge was often labeled a militant straight edge band. I always thought that was unfair and not necessarily the case. I took your songs as reactionary to the impact drugs and alcohol was having on family and friends closest to you. Not that you hated people that weren't straight edge, rather you hated the substance and effect. You're exactly right. I come from a family that was torn apart by addiction. There are things I will always hate about people in general.



JUDGE

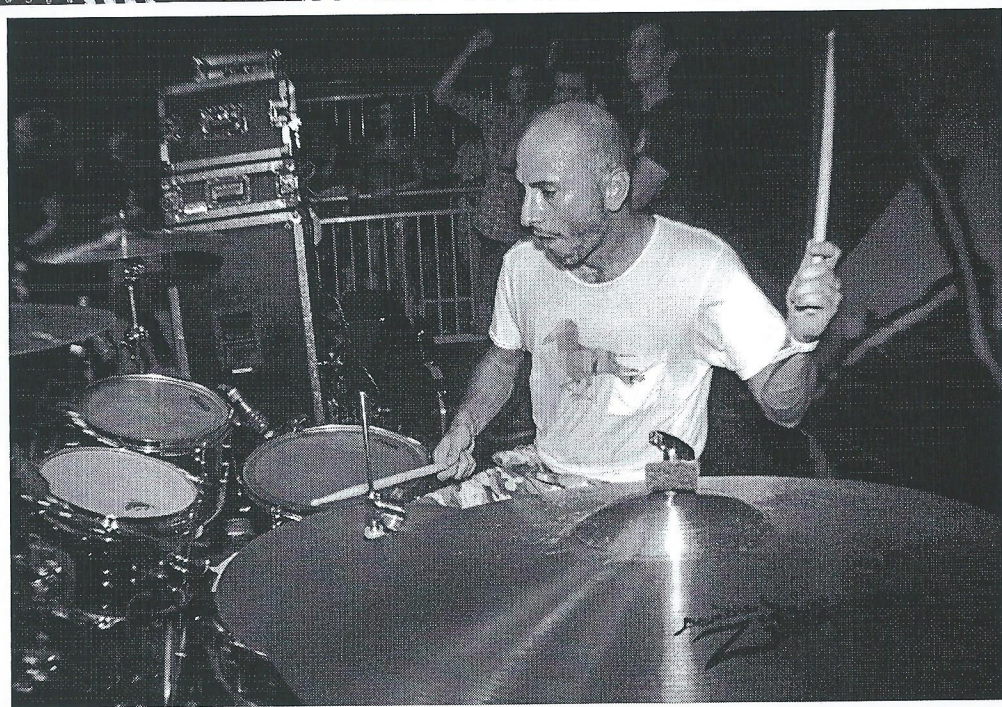
CHUNG KING CAN SUCK IT

Do you think being associated with Project X may have also lead toward the thoughts that Judge was a militant band?

I don't think so. At least I hope not.

Do you think that hurt the band in the long run?

No, I don't remember anyone ever making the association. It was two completely different bands. When the Project X record came out, I didn't even know who was in the band. They really kept it a secret.



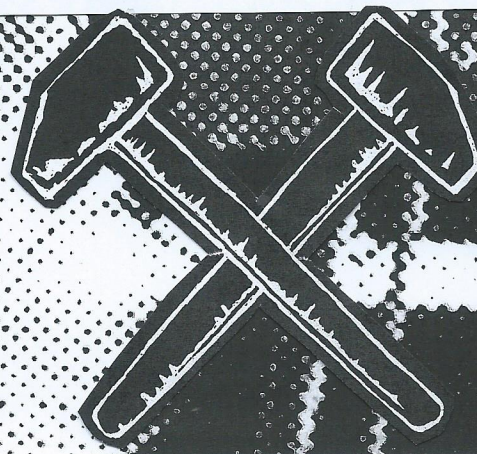
It's no secret that a big factor in the end of Judge was the violence that was following the band from city to city. Was there a particular incident that happened at the last show? Did you know going in that it was the last show? What did you do after you got back?

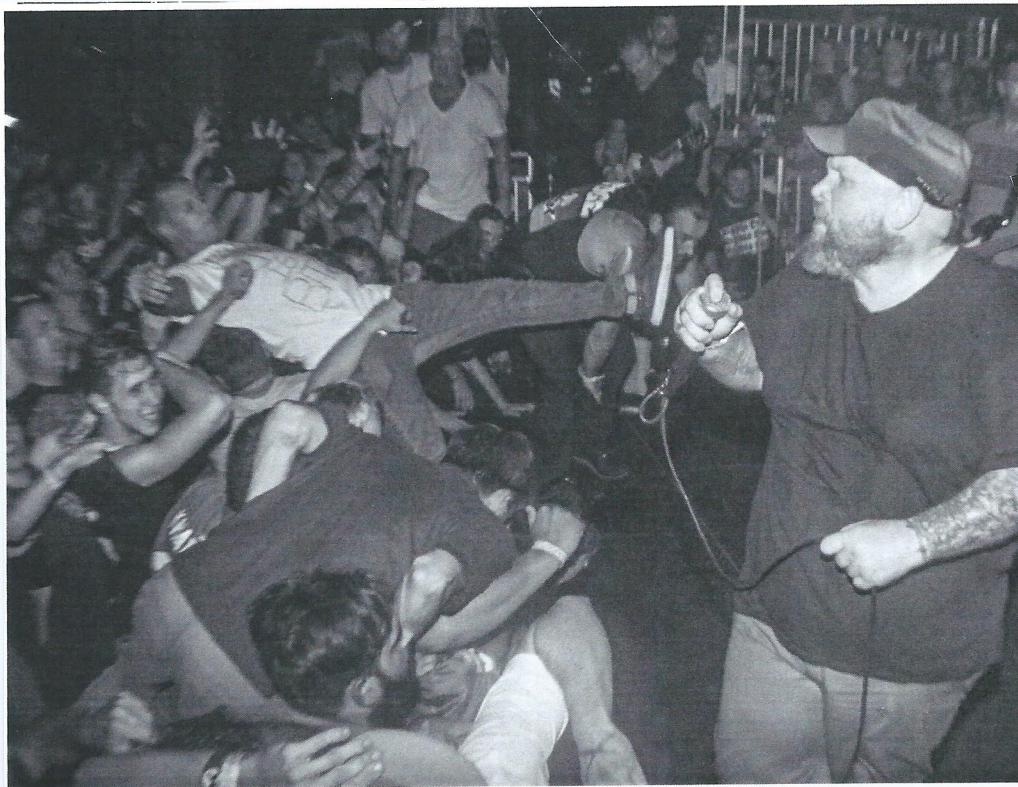
I wouldn't say that there was a specific show. It was coming, but I didn't know it. By the time we got to Florida, we were pretty burnt out. The Florida show, or Tampa specifically, was an eye opener. There was a huge Nazi presence and we had to fight them back. They attacked an older black guy while we were on stage. I think what saved the guy before we got to him was that there were so many of them trying to get one guy. We got to him and protected him until we got in the back and sent him out the back door. After that gig, I was done. We wrote about it, spoke about it, and it just grew despite us.



At this is hardcore, there was a discussion about it and I said everyone assumes he is not, but it has never really been addressed. Are you still straight edge.

I wondered why no one ever asks me. I'm only gonna speak for myself. They're my words and I have to believe in them. I still am and that's why I am able to sing those songs.





BRINGIN'

IT

DOWN

What were your thoughts going into the first show at Black and Blue Bowl? To me, you seemed a little wide-eyed and overwhelmed during the first couple songs, then it looked like you settled in. I saw you after the show, and you again looked a little overwhelmed.

I definitely tried to play it off like I had been there before. I figured I had played that room already, although it was 20 something years ago. The lead up to the show was great because the Black and Blue guys made it easy with all the radio and whatnot I did before the announcement that we were back together, to the decision that we would play the Superbowl, and then the word we were going to headline. It could have been overwhelming, but that's how good those guys handle their business. On one hand, they were practically walking me through the whole process and on the other they were pumping us up with confidence. It was a great time. Come show time, the amount of people was a little staggering. Then while our intro was playing, it hit me. At that point, I was scared beyond belief. I was wishing that intro would last an hour, but it was my spot coming in a second, so no turning back. I would say the first two songs I was just feeling awful. My heart was pounding and nothing was coming together in my mind, scary shit. Then it all faded and it felt like home. It felt like Judge.

Was there added pressure on you before hitting the stage because of the size of the crowd?

While I was upstairs watching the other bands, I was like "that's a big crowd." But I have always been weird in that it's easier for me to play to a large crowd instead of performing to a few.

Do you get nervous before you start playing?

I start to get nervous and then I let Judge's music get hostile, then it's on!

I read an old interview where Porcell said he had never heard you sing until you went into the studio to lay the tracks down for the 7". Is this true? Did you know you could do it?

Yeah, he never heard me but I actually sang for Death Before Dishonor.

How do you feel about people paying such high prices for your records and shirts? On day one of Black and Blue Bowl, I was sitting in traffic outside the Holland Tunnel for what felt like an eternity. While sitting there, I checked ebay and someone had already listed one of the numbered Chung King shirts. To me, that was incredibly low. I wasn't real happy about the Chung King shirt thing. We are a band though, and I was in the minority. It would be one thing if a guy was getting a matching shirt to go with his record, which I think was the idea, but it just turned into guys flipping merch, which sucks. I hate that profiteering bullshit.

What do you remember about recording at Chung King Studios? Any funny stories or anything like that?

Nothing funny about it. It was a huge example of a studio that did not care about a small band trying to make a record. They had big artists who recorded with them, so they couldn't be bothered with it.

People always argue over which is better, Chung King or Bringing It Down. What was your issue with the Chung King recording and were you happy with Bringing It Down?

The problem with Chung King was it was recorded in one night. I did my vocals one after another. I was losing my voice and I had to keep going. When I listen to it, I can hear the parts of pushing through. It just sucked. It sounded like we were hitting cardboard boxes for drums. The people who think it's more of a hardcore record than Bringing It Down are crazy. Bad fidelity doesn't make it a hardcore record.

Which is your favorite Judge release?

After the Storm! Forget This Time is the best song I ever wrote.

Another urban legend is that the guys who did Hellfest called you around 2005 about playing and you hung up on them.

I don't think I did. If I did do that, let me say sorry boys, nothing personal.

Were you close to doing New York Crew with Gorilla Biscuits at last year's Black and Blue Bowl?

No. While I was there, I was told it was in their set. I told my wife that I thought Anthony might ask me. He did pull me into their dressing room to ask, I appreciated the gesture, but I had other things rolling around in my head.

Who is responsible for Judge playing again?

A few people. My good friend, Taavi, was probably the first. Then Anthony, and of course Cuz Joe and the Black and Blue crew.

When you discussed playing again with your wife, what were her thoughts?

Well she was asking me if I would like to do it for a while, I just didn't know if anyone would want to hear it again.

How were the first few practices? What was it like being with the band again?
The practices were great. From the first one on, it was like we never stopped.

JUDGE



YOU STAY OFF THE TRACKS

WHEN JUDGE

IS COMING THROUGH

I've seen two of the three shows you have played so far. You seem like you are having fun out there, not that playing these shows are a burden or you are trying to fulfill anyone's expectations.

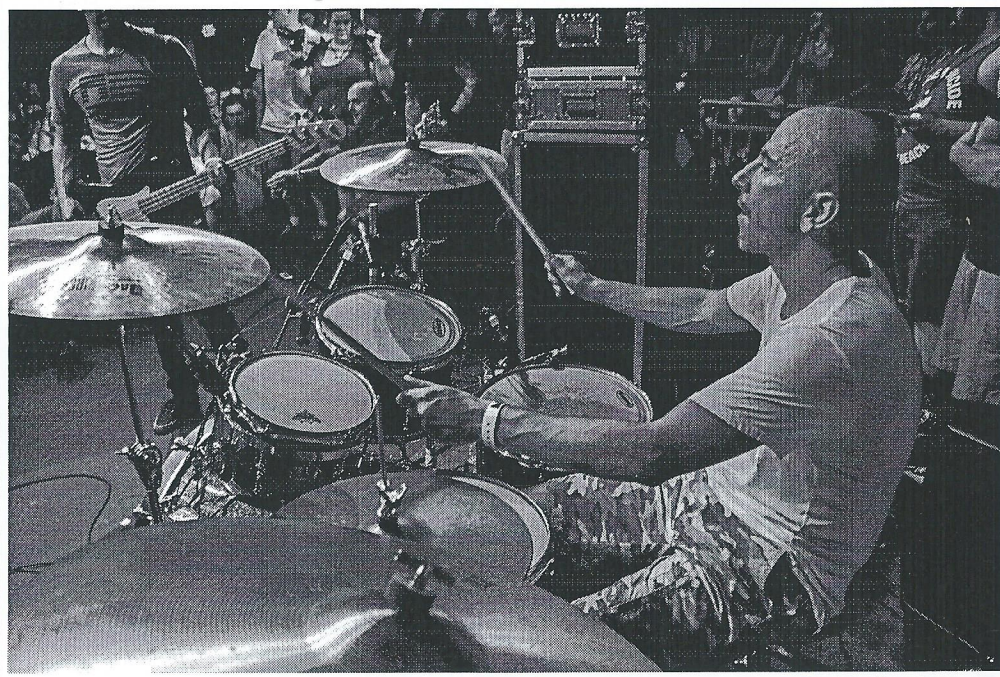
How can playing in a band and making music not be fun? It's a privilege.

I read that Judge is an active band again. Do you plan on writing a new record or just playing shows?

I'm writing words and hope to record sometime during the winter.

Anything you would like to add that we didn't talk about?

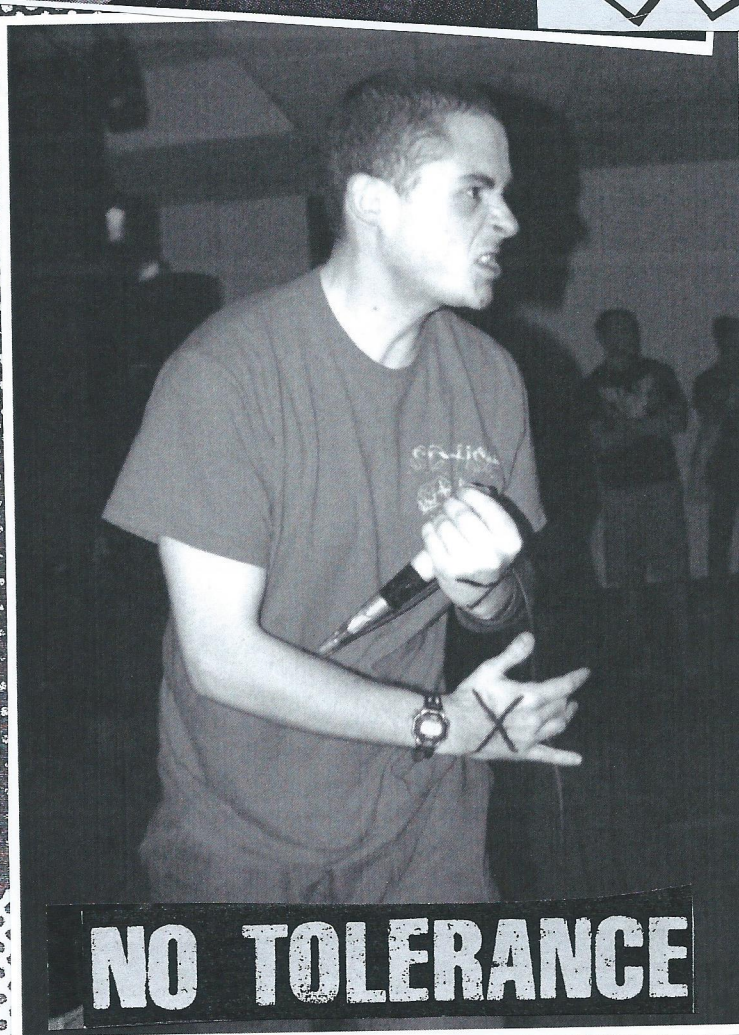
Just thanks for letting me do this. It's been an honor.



THOSE DAYS ARE GONE MAN

BUT THEY'RE NOT FORGOT





**SKATEBOARDING
DOESN'T MAKE YOU
A SKATEBOARDER.
NOT BEING ABLE TO STOP
SKATEBOARDING MAKES
YOU A SKATEBOARDER
-LANCE MOUNTAIN**

